

The dancing-master

THE Dancing-Mafter: OR, The Art of DANCING EXPLAINED.

Wherein the Manner of Performing all Steps in Ball Dancing is made easy by a new and familiar Method.

In TWO PARTS.

The Firft, Treating of the proper Pofitions and different Attitudes for Men and Women, from which all the Steps are to be taken and performed; adorned with infructive Figures: With a Defcription of the Menuer Figure, fhewing the beautiful Turns and graceful Motions of the Body in that Dance.

The Second, Of the Ufe and graceful Motion of the Arms with the Legs in taking the proper Movements and forming the Contrafts, with Figures for the better Explanation.

The Whole containing Sixty Figures drawn from the Life, and curioufly Engraved on COPPER PLATES.

Done from the French of Monfieur RAMEAV, BY J. ESSEX, Dancing-Mafter.

LC

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iii

To Mr. Grofcourt .

SIR,

THE general Character you bear in the World will, I doubt not, appear Motive fufficient why I addrefs you in this Kind; for as you have an indifputable Claim among the Mafters of our Profeffion to be esteemed one of the *Firft* , fo A 2 the iv the Delicacy of your Judgment will vindicate my Choice, as well as recommend this Undertaking, which will fhine in a better Light under your Protection.

AS I have had the good Fortune as well as Happinefs to have known you for many Years, fo I have made it a constant Obfervation that your Scholars of both Sexes have diftinguifhed themfelves by a fingular Merit in their Performances, which joined to a juft Cadence, an handsome and agreeable Manner, and an unaffected Deportment, evidently fhew you to be that great Mafter you have always been taken for v for by thofe of the niceft Tafte and Politenefs: And as all thefe Advantages in the Scholar muft have been acquired from a correct Imitation of the Mafter, you have been that happy Man, who by your Example have fhewn them what it is to be genteel Dancers.

I could enlarge upon this Subject, but that I am unwilling to be thought guilty of Flattery; however I may fay this, that I have been acquainted with your eafy Manner of Teaching; and muft own I admire that particular Elegancy which hath always been your utmoft Care and Study. THERE-

vi

THEREFORE with the greateft Efteem for your Perfon and Merit, I declare my felf,

SIR, Your moft Obedient Humble Servant, J. Effex.

vii

THE PREFACE.

DANCING being the peculiar Genius of the *French* Nation, they have for many Years taken great Pains to find out its Beauties as well as Advantages to Mankind in all Respects, fo as to qualify Perfons, of what Condition foever, to dance well, and give them a good Carriage and genteel Behaviour in Conversation. The Book I here recommend I have tranflated from the *French* of Monfieur *Rameau* , which is in great Esteem among the Mafters there.

viii

MY natural Inclination to ferve the Profeffion, as well as to improve the Art, invited me to take this Work in hand, finding of what fingular Ufe and Advantage it would be to the Mafters and their Scholars to know the juft Pofitions of the Body, and the Length of all Manner of Steps in Dancing.

I fhall not trouble the Reader with Encomiums upon my Author concerning his Work, it will fufficiently fhine by its own proper Merit when we come to fhew what Pains he hath taken to find out fo familiar and eafy a Method in teaching a Manner of Dancing which will be of fuch vaft Ufe to Mafters to instruct their Scholars, who by this Means will not lofe by changing them for new ones, which is too commonly done, but on the contrary by obferving this Method duly, they will rather make a better Improvement. DANCING

ix

DANCING here in *England* has been very much advanced within this twenty Years, which I muft confefs hath been chiefly owing to the Mafters now in Being, particularly Mr. *Weaver* , who gave us the Inftitutions for Dancing, which I fhall here take Notice of; and in the next Place mention his Hiftory of Dancing, with the Rife of the *Pantomimes* , which are now fo much in Vogue: His *Mars and Venus* , a Dramatick Entertainment, was the firft of this Kind produced on the *Britifh* Stage, or in the Kingdom; it was well performed and had great Applaufe; all the Characters are juftly drawn and finely executed. He performed *Vulcan* himfelf, and fhewed the Paffions to great Advantage; like a fecond *Laberius* to whom

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Augustus Cæfar gave a Ring of Gold for his extraordinary Action; a Prefent not ufed to be given to any but thofe who had ferved their Country in the Wars.

IN his Anatomical Lectures upon Dancing, he has laid down Rules for Standing, Walking, Leaping a ing x or Springing, wherein he gives us the five Pofitions and their Ufes: He goes on and calls the Infittutions for Dancing; as firft the half Coupee, fecondly a Coupee, thirdly a March, fourthly a Bound, and fifthly a Contretem or compofed Hop: And thefe he lays down as the firft Principles to all manner of Steps in Dancing.

HE was the firft that tranftated Moufieur *Feuillet* , concerning the Writing down of Dances in Character, into the *Englifh* Language. Our Profeffion in general are obliged to him for the many Proofs of his Knowledge, that are fo many Helps to our Art, which in Reality he has rather made a Science.

I hope the Reader will not be prejudiced againft me for making mention of fome of our *Englifh* Mafters and Performers, fince they bear an equal Merit with any in *Europe* , though they cannot extend the Reputation of their Names fo far as thofe of the *French* Nation, becaufe we are Iflanders, xi Iflanders, and confined to our Language; and the principal Mafters living in *Paris* , have the Advantage of the Univerfality of their Language; and the Situation of their *Metropolis* being upon the main Continent, and the Place of Reception for Strangers of all Nations, whereby the Fame of their Performances can fpread itfelf to the remoteft Parts of *Europe* , and even into many of the politeft Cities of *Afia* and *Africa* .

THE late Mr. *Ifaac* , who had the Honour to teach and infruct our late moft excellent and gracious Queen when a young Princefs, firft gained the Character and afterwards fupported that Reputation of being the prime Mafter in *England* for forty Years together: He taught the firft Quality with Succefs and Applaufe, and was juftly ftiled the *Court Dancing-Mafter* , therefore might truly deferve to be called the Gentleman Dancing-Mafter. His Qualifications were great; for he was both generous and charitable to all: He was an

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agreeable Figure in his Person, and had a handsome and easy Address and graceful Deportment, which always appeared without Affectation.

MONSIEUR *L'Abbe* , who came from *France* about the Year 1700, succeeded him at Court. He is an excellent Master, and was a great Performer when upon the Stage: Nobody gave greater Satisfaction to the Spectators than he did in his Performances. His Talent chiefly lay in the grave Movement, and he excelled all that ever appeared on the *English* Stage in that Character; and what more eminently makes him fine, is his excellent Instructions of those of the Royal Family whom he hath the Honour to teach, and who by their noble Presence, easy Deportment, and graceful Carriage proclaim the Merit of their Master.

Mr. *L'Abbe* bred up Mr. *D' la Garde* , who maintained the genteel Part of Dancing upon the Stage many Years after his Master, and with great Honour supported the Character the World had long before entertained of Mr. *L' Abbe* being a com- Mr.

xiii

Mr. *D' la Garde* was happy enough in his Comic Performances, but more graceful and pleasing in the Serious.

Mr. *Firbank* was for some time Competitor to Mr. *D' la Garde* ; for he was strong and active in his Way of Dancing, yet very taking and genteel, which he kept up so long as he performed on the Stage. The World must allow him an extraordinary Genius in Music, and his happy Compositions in several Dramatick Entertainments by their great Success confirms this to a Demonstration.

THERE are many more excellent Masters in *England* that I could mention but it would swell this beyond a Preface. The Performers upon both Stages at this Time are very eminent in Serious as well as Comic, which shews what I have said before to our Improvement.

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AND fince I am fpeaking of Performers, I cannot omit the late Mr. *Shaw* , who has fo often appeared peared xiv with Mrs. *Booth* , of whom I fhall fpeak by and by: He was very excellent in many Characters; the laft he performed was *Mercury* in Dr. *Fauftus* , which he did with that Correctnefs and Truth in all its Attitudes, that thofe who have attempted that Character fall but fhort of him.

HE was bred under Mr. *Caverley* , whom I take to be the firft Mafter in teaching young Ladies to dance, by applying a long Train of Obfervations collected from Practice and the Strength of his own Genius, how to form a young Female Scholar, as to Pofition, Carriage, and Behaviour; for if the Firft is juft, the Second or Motion will be eafy, confequently genteel, and the Behaviour or Refult of thefe Applications may be very agreeable. This is a Character that evidently fhines in Mr. *Caverley* , and by the Merit of which he has undeniably produced many excellent Scholars: I may venture to fay he was the firft Mafter that ever brought a Boarding-School to that height of Reputation as it now ftands at this Time. He keeps up xv up fo fine an Oeconomy in his Family by his prudent manner of educating and inftructing fo many young Ladies according to their Capacities, that it produces an admirable Effect, whereby none go from him unimproved. He is now in the eightieth Year of his Age, and ftands firm upon his Legs, his Body is upright and erect, and his Eye-fight and Memory in Perfection. He has taken a Partner to his Affiftance, Mr. *Aylworth* , a Perfon fo well qualified and fo equal to the Task, yet he himfelf bears half the Burthen ftill, and teaches with as much Life and Spirit as if he was but half that Age. Wonderful! what will not Exercife and Application do?

WE have had a great many Women attempt to be Theatrical Dancers, but none ever arrived to that Height and Pitch of Applaufe as the incomparable Mrs. *Booth* , in whom Art and Nature are fo beautifully wove together, that the whole Web is of a Piece fo exquisitely formed to Length and Breadth, that the Produce of the many different Characters xvi Characters fhe reprefents is the Wonder and Admiration of the prefent Age, and will fcarce be credited by the Succeeding. I fhall beg leave to mention the *Chaconne*, *Saraband*,

Menuet , in all which she appears with that Grace, Softness, and Address none can look on but with Attention, Pleasure, and Surprise. She far excels all that went before her, and must be the just Subject of Imitation to all that dare attempt to copy after her. Besides all these, the *Harlequin* is beyond Description, and the *Huffar* another opposite Character in which she has no Rival. All which shew how many extensive as well as extraordinary Qualifications must concenter in one Person to form so bright a Genius: A Subject becoming the most elevated Wit to describe, and the politest Taste to contemplate. THE

xvii

THE French PREFACE.

IF I have given this Book the Title of *The Dancing-Master* , 'tis not out of a rash Presumption to attribute such a Title to my self: But as there is not one among all the Masters who teach the Art of Dancing with Applause, that has communicated the Rules in Writing, I have ventured to undertake it: And though I have all my Life studied the Positions and true Address of the Body, to be the better able to instruct my Scholars, I have not so much grounded them on my own Experience as the Abilities of the greatest Masters with whom I have had the Opportunity of conversing; that is to say, I have delivered in Print the Lessons which I have often seen them teach; therefore without examining whether I have held the first Rank in my Profession or not, the Rules I lay down may justify the Title of this Work.

I dare flatter my self that the Pains I have taken will be of Service to young People, who by pursuing this Method may comprehend and more exactly perform what their Masters had taught them; to this End I have caused many Copper Plates to be engraved, which represent the Dancer in the several Positions: For Precepts communicated by the Eye have always a better Effect than those that want such Assistance.

THE Publick will not expect a long Discourse on the Rise and Antiquity of this Art from me, who have spent all my Time in studying and teaching to dance, a Task I shall leave to the

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Learned, among whom some celebrated Authors have taken Notice xix Notice of it, whose Works I shall not take upon me to quote.

BUT the Reader would have Reason to complain if at a Time when Dancing is arrived to the greatest Perfection, I should not take notice of the Progress it made towards the latter End of the last Age, and still makes every Day by the Emulation which the Entertainments of the Royal Academy of Musick excite; for Dancing ought not to be looked upon as an Exercise only invented for Pleasure, though I believe it had its first Rise from the Joy and Mirth at Feasts and Banquets, but it is upon the same Footing with Comedy. Mankind have endeavoured to draw an Advantage from what their Pleasures alone first made them invent.

IF Dancing was only to be practised on the Stage, it would be the Employment of very few Persons, but I may say nobody ought to be a Stranger to it, were it only to be practised in but their xx their Youth: For Dancing gives a Grace to the Advantages we receive from Nature, by regulating all the Motions of the Body, and strengthens it in its just Positions; and if it doth not quite efface the Defects we are born with, it softens or conceals them. This Definition alone is sufficient to shew the Use of it, and to excite a Desire of becoming a Proficient.

WE may say to the Glory of our Nation that it has a true Taste of fine Dancing. Almost all Foreigners far from disallowing it, have very near an Age admired our Dancing, and formed themselves in our Academies and Schools: Nay, there's not a Court in *Europe* but what has a Dancing-Master of our Nation.

THE Reign of *Lewis the Great* will always be looked upon with Justice as a Reign in which the most illustrious Men flourished. Among all the Arts brought to Perfection by the Encouragement and Liberality of so powerful a Monarch, Dancing xxi made the quickest Progress; every thing seemed to favour it. That Prince, who was endowed by Nature with a noble and majestic Figure, loved from his Infancy all manner of Exercises, and had all the

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Graces added to those natural Gifts which could be acquired. The Taste he had of Dancing engaged him in the peaceable Times of his Reign to give those magnificent Entertainments of Dancing, Ballets, at which this Prince was pleased to be present, with all the Princes and Lords of his Kingdom. How great was the Emulation of all the young Courtiers with the Hopes of being admitted to the Pleasures of so splendid a Court? Nevertheless Dancing did not appear in all its Lustre till the Birth of *Opera*'s. *Lully the Italian*, coming into *France* at nine Years of Age, learnt Music here; and having an extraordinary and sublime Genius, soon raised himself above all the Composers of his Time. After having composed the Music of several Ballets, he undertook to entertain the Court and xxii and Town with those *Lyrick Tragedies* which still charm, and are the Admiration of all Spectators. 'Twas then this new kind of Entertainment appeared on the Theatres at *Paris*, under the Name of *Opera*'s, till then known only to the *Italians*.

LULLY, who from his Youth was attached to the Court of *Lewis the Great*, in a manner forgot his Country, and by his Performances made *France* triumph even over *Italy* by the Charms of those very Spectacles which *Rome* and *Venice* had invented. Not satisfied with setting them off with all the Lustre Music was capable of, as he was obliged to represent Triumphs, Sacrifices, Enchantments, and noble Banquets, which required Dances in Characters, he made choice of the most able Dancers in *France*.

BEAUCHAMP, who was the Composer then at Court of the King's Ballets, as *Lully* was of his Music, was pitched upon to compose the *Opera Dances*. I cannot bestow too much Praise on the just xxiii just Reputation he acquired: His first Effays were Master-strokes, and he always equally shared the Suffrages the Musician daily gained. He was learned and curious in his Compositions, and stood in need of Persons capable of executing what he had invented. Happy was it for him that there were at *Paris*, and at Court these most able Dancers, viz. St. *Andre*, *Favier* the Elder, *Favre*, *Boutteville*, *Dumiraille*, and *Germain*: But how excellent forever their Talents were, the Palm, by their own Confession, was reserved for *Pecour* and *L'Eftang*, who from that Time became the Models of all that would

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fine in the same Sphere. Tho' their Characters were different, they were both formed by Nature with all the Graces and Dispositions of fine Dancing.

L'ESTANG danced with a Nobleness and Exactness, and *Pecour* appeared in all Characters with a Grace, Justness and Activity; and both so agreeable in their Conversations, that the greatest Lords took a Pleasure to have them in their Companies.

LULLY

xxiv

LULLY, who lived long enough to gain himself a Reputation, but who might have added to the Glory of *France* by the new Productions he was capable of, died in the Year 1687. Upon his Death *Beauchamp* left the *Opera*. *Pecour*, who at that Time had gained a great Reputation by his Performances in Dancing, and who had also made his Effays on Ballets for the Court, was made choice of to compose the Dances for the *Opera*, and soon showed that he had a superior Genius. He stood in need of all his Qualifications to succeed worthily the former Master, which he completed by the infinite Variety and new Charms with which he set off those same *Ballets* which *Beauchamp* had before performed.

THE Women who for some Time had been admitted into the *Opera Dancing*, contributed much to its Magnificence. *Mademoiselles de la Fountain*, and *Subligni*, who distinguished themselves, raised an Emulation in several young Women Dancers that xxv that came into the *Opera*, who were made Use of to figure with some of the most able Dances:

BLONDY, the Nephew and worthy Pupil of *Beauchamp*, began then to show himself, and disputed the Glory with *Balon* whose Reputation is so justly established. This last had a great deal of Judgment and a prodigious Activity: He was for many Years the Pleasure and Admiration of all Spectators, which Merit of his was recompensed by the Honour he had of being the first Master to *Lewis* the Fifteenth, our august Monarch, the Love of his People, and the Hopes of all Arts.

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BALON having quitted the Opera , all Lovers of Dancing were sensible of that Loss, and the most promising young Dancers strove to succeed him.

DU MOULIN , the Youngest of the four Brothers, who are all very deserving, and who at this Time distinguish themselves in several Characters, was the Person that came the nearest up to *Balon* , c and xxvi and who in some measure afforded the Publick some Consolation. He had the Advantage at first of being the Partner in a double Dance with *Mademoiselle Guiot* , who was an excellent Dancer, and by his successful Attempts made himself capable of figuring with the incomparable *Mademoiselle Prevoit* .

'TIS here that I wish it in my Power to pay that just Tribute of Praise her Merit calls for. In one single Dance of hers are contained all the Rules we are able to give on our Art, and she puts them in Practice with such a Grace, Justness, and Activity, that she may be looked on as a Prodigy in this Kind. She justly deserves to be regarded as *Terpichore* the Muse, whom the Ancients made to preside over Dancing, and has all the Advantages over *Proteus* in the Fable. She at Pleasure assumes all manner of Shapes, with this Difference only, that *Proteus* oftentimes made use of them to frighten curious Mortals that came to consult him, and she to enchant the greedy Eyes of those that xxvii that look on her, and to gain the Applause of every Body, which excites a noble Emulation among the other Women Dancers.

MADemoiselle MENESE , who dances always with *Marcel* in double Dances of a particular Kind, embellishes the Entertainment and gains the Praises of the Publick.

THE Rise of *Marcel's* Reputation is an *Epocha* remarkable enough in the *Opera* .

CAMPRA , who of all the Successors of *Lully* in Composition of Music, has obliged the Theatre with a Number of fine Performances brought on the *Venetian Feasts* . There was a very singular Scene in this Ballat, in which a Dancing-Master in a Song boasts of all the Advantages of his Art; and as at the same Time he performed the different Characters of

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Dancing in the Ballets, and had a small Voice and a good Tafte of Singing, he undertook this Flight, and fuccceeded fo well in it, that from that Time he engaged the Publick to c2 obferve xxviii obferve with more Attention his Talent for Dancing, where he has confantly maintained what could be expected from him.

I may fay that the double Dance which he performed and does now every Day with *Blondy* , is like a Picture in which the Likeneffes are so juft and the Colours fo lively, that one cannot forbear admiring them.

THESE are the Mafters who have furnifhed me with the Rules I have laid down in this Work, which has been revifed by the Mafter who fince the Death of *Lully* compofed the Ballets of the *Opera* , and under whom the moft able Dancers are now bred, from whom I have received too advantageous an Approbation not to flatter myfelf with some Succefs.

The End of the Preface . THE

xxix

THE CONTENTS OF THE FIRST PART .

Chap. Page

I. *OF the Manner of difpofing the Body* 1

II. *Of the Manner of Walking well* 3

III. *Of the Pofitions and their Rife* 6

IV. *Of the firft Pofition* 7

V. *Of the fecond Pofition* 8

VI. *Of the third Pofition* 9

Library of Congress

VII. *Of the fourth Pofition* 10

VIII. *Of the fifth Pofition* 12

IX. *Of Honours in General* 13

X. *Of the Manner of taking off the Hat, and putting it in again* 14

XI. *Of Honours of different Kinds* 17

XII. *Of Honours backwards* 20

XIII. *Of the Manner how Women ought to walk and appear gracefully* 22

XIV. *Of feveral Sorts of Honours* 24

XV. *Of the Honours ufed in Entering a Room, or in an Affembly* 26

XVI. *Of the Ceremonial obferved at the King's great Ball* 28

XVII. *Of the Manner of behaving genteely at regulated Balls* 31

XVIII. *Of the Manner of making the Honours before Dancing* 34 Chap.

xxx

XIX. *A Difcource on the Movements in General* 38

XX. *Of the Manner of making half Coupees* 41

XXI. *Of the Menuet Step, and the eafieft Way of performing it on different Sides* 43

XXII. *Of the Menuet, and the Manner of dancing it regularly* 48

Library of Congress

XXIII. *Of the Graces that may be made in the Menuet, and the Care Care that fhould be taken to figure equally* 52

XXIV. *Of the Manner of moving the Arms in a Menuet* 56

XXV. *Of the Contretems, or Compofed Hop of the Menuet, and the Manner of making them* 59

XXVI. *A Difcourfe on the Courant in general* 63

XXVII. *Of the Courant Step or March* 66

XXVIII. *Of the Boree Step and Fleuret* 70

XXIX. *Of Coupees of different Manners* 76

XXX. *Of Coupees of Motion* 80

XXXI. *Of the falling Step and Gaillard* 82

XXXII. *Of Pirouetts* 86

XXXIII. *Of Ballances* 89

XXXIV. *Of the Siffonne Step* 91

XXXV. *Of the Rigaudon Step* 93

XXXVI. *Of Bounds or half Capers* 95

XXXVII. *Of the Contretems of the Gavotte, or Contretems forwards* 97

XXXVIII. *Of feveral forts of Contretems fideways* 99

Library of Congress

XXXIX. *Of Chaffes of different Manners* 103

XL. *Of Sallies or Starting Steps of the Feet* 107

XLI. *Of the Opening of the Leg.* 109

XLII. *Of Beats after different Manners* 110 Chap.

xxxi

THE CONTENTS OF THE SECOND PART .

Chap. Page

A Difcourfe on the Arms, and of the Ufe of knowing how to move them gracefully 113

II. *Of the Pofitions of the Arms and their proper Elevation* 115

III. *Of the different Movements of the Arms* 117

IV. *Of the Manner of moving the Wrift* 119

V. *Of the Movement of the Elbow and Shoulder* 121

VI. *Of the Oppofition of the Arms to the Legs* 123

VII. *Of the Manner of moving the Arms in the Courant Step and half Coupees backwards*
126

VIII. *Of the Manner of moving the Arms with the Boree Step or Fleurets* 130

IX. *Of the Manner of moving the Arms with different Sorts of Coupees* 135

X. *Of the Manner of moving the Arms with Coupees of Motion* 138

Library of Congress

XI. *Of the Manner of moving the Arms with the falling Step and Gaillard* 140

XII. *Of the Manner of moving the Arms with Pirouettes* 143

XIII. *Of the Manner of moving the Arms with Ballances* 145

XIV. *Of the Manner of moving the Arms with the Siffonne Step* 147 XV. *Of*

xxxii

XV. *Of the Manner of moving the Arms with the Rigaudon Step and Bounds* 149

XVI. *Of the Manner of moving the Arms with the Contretems of the Gavotte* 151

XVII. *Of the Manner of moving the Arms with the open Contretems or Chaconne* 154

XVIII. *Of the Manner of moving the Arms with the Contretems Balonnez* 155

XIX. *Of the different Manners of moving the Arms with all Sorts of Chaffees* 157

XX. *Of the Manner of moving the Arms with Sallies or Starting Steps* 159 THE

The second Position.

1

THE Dancing - Master.

PART the First .

Chap . I. *Of the Manner of disposing the Body .*

TO teach well, it is the Master's Business to begin well: But as the Scholar's Vivacity, or sometimes too close a Pursuit of his Studies, makes him forget most of his Exercises, and commonly that of Dancing, which is not thought so necessary as it really is, since 'tis by that we behave ourselves so gracefully in the World, and our Nation is so much distinguished:

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I have laid down a Plan, or Method of Teaching' B for 2 for the Mafter to lead his Scholar from one Step to another, and at the fame Time inſtruct him in the different Motions of the Arms, to make them agreeable to the different Steps in Dancing: And as it is eſſential to diſpoſe the Body in a graceful Poſture, that ſhall be explained in this firſt Chapter, and alſo repreſented by this Figure.

THE Head muſt be upright, without being ſtiff ; the Shoulders falling back, which extends the Breaſt, and gives a greater Grace to the Body; the Arms hanging by the Side, the Hands neither quite open nor ſhut, the Waſte ſteady, the Legs extended, and the Feet turned outwards. I have endeavoured to make this Figure as expreſſive as poſſible, that at the Sight of it any one may form the Body as it ought to be.

I have given it an Attitude, or Poſture ready to walk; for which Reaſon the left Foot is placed foremoſt, and the Right ready to move, either to make a Step forwards or ſideways, becauſe the Body reſting on the Left, the Right by that Means may move eaſily. I hope after all theſe Precautions, no one will be ſo ridiculous to be ſtiff or formal, which ought to be avoided as much as Affectation; a juſt Carriage requiring nothing more than a natural, free, and eaſy Air, which is to be only gained by Dancing. CHAP.

The Diſpoſition of the Body

3

Chap . II. Of the Manner of Walking well .

THE Body reſting as before repreſented, it is ready to do what you would have it, either to Walk, make a Bow, or Dance: But as the Manner of Walking well is very uſeful, becauſe on it depends the firſt Principle of Dancing Weth a good Air, I ſhall deſire the Reader to obſerve the eaſy Method I ſhall preſcribe, in which he will meet with no unnatural Action.

SUPPOSING then the left Foot foremoſt, as the Figure ſhews, the Body muſt be ſupported by it; and at the fame Time the right Knee bends, and the Heel riſes by the Motion of the

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Body, on the left Leg, which by consequence raises the Right, which by extending the Knee that was bent, and moving it forwards, performs the Action of Walking; but observe to carry it no farther than the Distance of a Foot between the two, which is the Proportion of a Step, and to set the Heel down before the Toe, which advances the Body on the Foot you rest upon; whereas if you set the Toe down first, it throws the Body backwards, and is very tiresome. The Legs ought to be very much extended in their Beat due Time, and the Hips turned outwards, because the lower Parts are governed by this commanding Joint, which gives a Disposition to the Knees and Feet: What I mean by the Legs being extended at their due Time, is, that the Knees be stretched out when you move either the one or the other Foot, which will prevent your crossing your Steps, a Fault several People are guilty of for want of Observation; for having the Knees outwards, and the Legs extended, prevents their Hobbling, and even gives the Pain of the Knee, or uses it to a better Situation. I said also, that one ought to extend the Legs in moving them forwards, which will prevent walking too wide, or too close; and I am certain by following these Rules, no Person can be guilty of the Faults I have mentioned.

THERE ought also to be a Method observed in Walking, which should be neither too fast nor too slow; the last bordering on Indolence, and the other on Folly; therefore both Extremes ought to be avoided. I have already said that the Head ought to be upright, and the Waist steady, by which Means the Body will preserve an advantageous Situation. As to the Management of the Arms, let them hang easy by the Side of the Body, observing only, that when you advance with the right Foot, you make a small Motion with the left Arm forwards, which makes a small Counterpoise and Balance, and follows naturally: But as many, for want of taking Notice, may be ignorant of this Action, I think this Remark no ways unnecessary.

AS to the Manner of Walking, one Foot is to be understood as well as another, in a Step either forwards, backwards, or aside; but in Dancing, the Name of a Step includes several Steps together, and which are sometimes varied in several Movements, which nevertheless compose but one Step; as the Boree Step, the Courant Step, the Menuet Step, and

many others, which I shall teach the Manner of performing; and as all these different Movements ought to be taken properly, and the Rules to be followed are grounded on the five Positions, they shall be explained in the following Chapters. CHAP.

6

Chap . III. *Of the Positions and their Rise .*

WHAT is called a Position, is no more than a just Proportion, found out to divide, or bring the Feet nearer together, in a limited Distance, whether the Body be in an easy Balance, or perpendicularly Upright; or whether it be in Walking, Dancing, or Standing. These Positions were brought to light by the Pains of the late Monfieur *Beauchamp* , who form'd to himself an Idea of putting this Art into so necessary an Order.

THEY were not known before his Time; a Proof of his Penetration in this Art, and ought to be look'd upon as Rules that should be followed without any Dispensation. I have been inform'd by himself, that according to the Rules of his Time, they reckon'd but five Steps in Dancing, from which all the rest in practice were derived; and as he had a fertile Genius, and was ready at Invention, a Qualification as necessary for a Composer of Dances, as well as of Music, he found that there was nothing of more Importance to support the Body in a graceful Attitude or Posture, and the Steps in a just Measure, than to introduce these five Positions. CHAP.

The First Position .

7

Chap . IV. *Of the first Position .*

THE Positions, as I have already said, being only to give a just Proportion to the Steps, to keep the Body erect and steady; but to comprehend it with more Ease, it must be observed, that this Figure, as well as the others, only differs by the Positions of the Legs and Feet: For the Body ought always to be upright, and resting on both Legs. This first Position is to

have the Legs well extended, the two Heels clofe together, and the Feet equally turn'd outwards: Its Ufe is to take the Motion from the clofed Step, in a Sink; becaufe all Steps, which begin by half Coupees ought to be taken from this Pofition. And the Reafon is, that when you fink, if one Foot was behind the other, the Knees would more eafily fall in; whereas the Heels being clofe together, the Knees turn equally outwards, and moreover the Body appears more ftraight; which I fhall explain at large in the Manner of taking the Movements, fince I only intend here the Explanation of the Pofitions, and to give a Demonftration of them. CHAP.

8

Chap . V. *Of the Fecond Pofition .*

THIS fecond Pofition, by its Situation, fhews the Diftance to be obferved in thofe open Steps which are made fideways. It reprefents both Legs afunder, which ought not to be at a greater Diftance than the Length of the Foot, which is the juft Proportion of a Step, and the true Pofition of the Body on both Legs, which is demonftrable by the Shoulders being of an equal Height; for this Reafon the Body can eafily reft its Weight on either Leg, without ufing any forced Action, the fames as in the open Steps, which are made fideways, jointly with the fifth Pofition, which are thofe ufed in going fideways; the Fifth being for the crofs Step. It muft be obferved that both the Feet be on the fame Line, the Legs extended, and the Feet turned equally outwards, that the Body may reft on both Legs, as in the firft Pofition.

I defire the Reader to have thefe Pofitions by heart, not only for the Proportion of the Steps, but alfo for the Manner of making them, becaufe I fhall quote hereafter from what Pofition a Step is taken, and that by which it ends: Wherefore if a Perfon does not remember them, inftead of making a better Progrefs, he will be obliged to have recourfe to the Beginning of the Book, which will very much retard the Execution of the Step. CHAP.

The Third Pofition.

Chap . VI. *Of the third Position .*

THIS Position is designed for the inclosed Step, as well as others; and is never perfect but when both Legs are so well extended and closed together, that light cannot be seen between them; therefore I have taken the more Pains with this Figure, for the more easy Comprehension of this Position; and that the Eye, the Mirror of Knowledge, may give more Strength to my Expression, by bringing the Reader to a clearer Understanding of my Meaning.

THE Body rests erect on both Feet, the left Foot foremost, but crossed before the Heel of the Right at the Instep, as shewn by the Figure. This Position is the most necessary in Dancing well, it teaches the Dancer to stand firm, to extend the Knees; and uses him to that Regularity which is the Beauty of Dancing. C CHAP.

Chap . VII. *Of the fourth Position .*

THIS Position regulates the Steps forwards or backwards, and gives them their due Proportion which ought to be observed either in Walking or Dancing. It is put in the same Light as the others; but though the Distance that ought to be between the two Legs does not appear so plain as it would, had they been drawn in a Profile; yet it is easy to be discern'd by the Perspective, how much the left Foot is advanced before the Right: And what moreover engaged me to put it in a front View, was the exposing all the Parts to Sight. It ought to be observed in this Position, that the Feet be placed one before the other, and in a straight Line, without crossing them, and especially in Dancing; for by crossing the Feet in a Movement forwards, it happens that one cannot rise again with the same Ease; and besides it puts the Body out of its Poise, and distorts it.

AS to Walking, if a Person crosses his Legs, it makes him go awry, as well as disorders the Body, which one should take Care of. This indeed ought to be the Master's Care, for ill

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Habits are sometimes contracted at the Beginning, which prove afterwards very difficult to overcome; and yet

The Fourth Position.

11 yet how good soever the Master may be, if the Scholar does not strive to break himself of them, 'tis to little Purpose. Then it will be objected, that a Person has not a Disposition: To that I answer, We have always one when we have a good Will, which argues neither more nor less, and is easy to prove; for don't we Walk, and make Bows? Therefore there needs nothing further to be done, than to apply ourselves to make them well, and to walk handsomely: For when you can make a Bow with a good Grace, you are drawn infensibly to have a Taste for Dancing.

IT may be urged further still, that there ought to be a good Disposition to dance well: I own it; and yet Persons may dance tolerably well, I'll be bold to say, without a Disposition; for Dancing is no more than to know how to sink and rise properly. C 2 CHAP.

12

Chap . VIII. Of the fifth Position .

THIS last Position, as I have already said, is for the cross Step, moving either to the Right or Left, and is inseparably from the Second; for from these two Positions the Body can move on any Side without turning, and still preserve its Presence. But to perform it as it should be, the Heel of the Foot that crosses, should not go beyond the Toe of the hinder Foot, which would be contrary to all Rules, for the Body would not find its Centre: Besides, by the foremost Foot going beyond the hindmost Toe, the Knee of the hindmost Leg would fall inwards: It may be seen by the Figure, where the Feet are no more cross'd than the Rule permits.

I have taken Care in all these Positions, that the Body should rest firm on both Legs, which shews by the Distance observed, one may move one Foot, resting the Body on the other without any forced Action. I shall not speak of the false Positions, because they seem to

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me to be ufelefs for young People to learn, but leave them to thofe Mafters who have a Fancy to teach them their Scholars; they are indeed very frequent in Comick or Grotefque Dancing. CHAP.

The Fifth Position.

13

Chap . IX. *Of Honours in General* .

IT is very neceffary for every one, in what Station of Life foever he be, to know how to take off his Hat as he ought, and to make a handfome Bow; But as Bows are made after different Manners, according to different Occafions requiring them, I shall explain each in particular, agreeable to the Figures representing the principal Actions of the Body, after I have shewn in the following Chapter the Manner of taking off and putting on the Hat again; a very useful Instruction for Youth, who will not eafily be made fenfible of the Confequence thereof. CHAP.

14

Chap . X. *Of the Manner of taking off the Hat, and putting it on again* .

AFTER having demonftrated the Pofitions, and fpoke of Honours in general, to purfue the Order I ought to obferve; and as nobody makes a Bow before he takes off his Hat, it fhall be the Subject of this present Chapter.

THE Body being difpofed according to the Rules beforementioned, if you would falute, any one, the Arm muft be raifed to the Height of the Shoulder, as this firft Figure (1) reprefents, having the Hand open (2); then bend the Elbow to take off the Hat, which makes a half Circle, according to thefe Words; *The Bend of the Elbow* , which has its Point from the Elbow it felt.

THE Elbow being bent, as you see by the fecond Figure, and the Hand open, as in the firft Figure, it muft be carried to the Head, which fhould not move; then place the Thumb

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againft the Forehead, and the Fingers on the Brim of the Hat cock'd up, and clofing the Thumb and the four Fingers, hold it fo; then raifing the Arm a little higher, it lifts the Har off

The First motion to take off the Hat .

The Second Figure of holding the Hat .

The Mañer of holding y e Hat by the Side .

15 off the Head at once, and extending itfelf, falls by the Side of the Body, which is call'd, *The Fall of the Arm* , as exprefs'd by the Figure.

THIS third Figure reprefents the Manner of holding the Hat hanging down by the Side, the Crown downwards.

ALL thefe different Poftures reprefented by thefe three Figures, are only to fhew the Manner, and different Times that ought to be obferved in this Action; for it fhould not be underftood by thefe different Poftures, that there fhould be any Stop made at each Time, for that would be ridiculous. What I mean is, that there fhould be no Interval, and that thefe three Motions fhould be fo imperceptible, that they fhould feem but as one fingle Action; which I thought proper to diftinguifh by each principal Pofture or Attitude, for the better Apprehenfion of them: *Viz* . to raife the Arm from the Side, bending the Elbow; to carry it to the Head, and take hold of the Hat; to lift it off, and let the Arm fall by the Side again.

AND to put it on again, the same Order is to be obferved; that is, to raife the Arm from the Side to the Height of the Shoulder, and bending the Elbow, put the Hat on the Head, preffing the cock'd Brim at the fame Time with the Hand, to force it down in one Action, and not to clap the Hand on the Crown, which would be ungentle; 16 for the Head ought not to make any Motion to receive it, but the Hand and Arm fhould put it on: Neither ought the Hat to be prefs'd down too hard, by reafon of the Difficulty there would be to take it off again; its Ufe being only for an Ornament. One ought to obferve alfo not to take it off formally, nor to advance the Arm and Hand too forwards, which would hide the Face; nor

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even to ftoop with the Head, and let the Hat carclefly fall over the Face, which would look very ill.

THE moft graceful Manner of wearing it, in my Opinion, is this: To clap it firft on the Forehead a little above the Eyebrows, and preffing the Cock moderately, force it down no farther behind than a juft Proportion will admit; the Fore-part to be lower a fmall Matter than the Back-part. The Button ought to be on the left Side, and the Corner or Point of the Hat over the left Eye, which difengages the Face: For to wear it quite back gives an aukward filly Air, and too much prefs'd down gives a melancholy or angry Look; whereas the Manner of wearing it, as I have fhewn, feems both decent, modeft, and agreeable.

CHAP.

The Firft Attitude of a Bow forwards.

The Second Attitude of a Bow forwards.

The first Attitude of a Bow forwards in a Side Prospect.

The Second Attitude of a Bow forwards in a Side Prospect.

17

CHAP . XI. *Of Honours of different Kinds .*

HAVING prepared the Reader, by the preceding Chapter, of the Manner of taking off the Hat, I fhall now fpeak of every Bow in particular, to let him know the Difference, by fhewing him the Manner of making them properly, according to the different Occafions that offer every Day; and fhall begin with that made forwards: The Body being upright, flide either the right or left Foot forwards to the common Proportion, which is the fourth Pofition, as reprefted by thefe two Figures, which exprefs in their Attitudes, the Uprightnefs of the Body, with one Foot foremoft, to remind you that the Body ought not to incline or ftoop, till

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after you have moved the Foot, because the Body follows the Legs; and what it ought to do afterwards, appears by the other two Figures which are bent.

I say then, that you ought to move the Foot gently forwards, leaving the Weight of the Body on the hinder Leg, the Knee of which is forced to bend by the Weight of the Body; whereas the foremost Leg ought to be very much extended: But the Inclination of the Body is greater of less according to the Quality of the Person you salute: The Head also inclines, which is one of the essential Parts of the Bow. And in bending the Waist, extend not the hinder Knee, because that would raise the Hip, and make the Body seem awry; whereas in the Disposition I have given, all the Parts are supported by their Opposites: But when you rise again, let it be with the same Ease you bowed; and in rising leave the Weight of the Body on the foremost Leg, which gives the other behind the Liberty of advancing forwards, or stepping sideways to make another Bow, which is commonly made behind, and what I shall explain in the Manner of making your Honours in entering a Room.

In making a passing Bow in walking, it is to be done as the former, except that you must turn your Body half sideways towards the Person you bow to, sliding that Leg before you which is next them, bending the Waist and inclining the Head at the same Time, as I have endeavoured to express in this Figure.

If the Salute is to be paid on the left Side, it must be with the left Foot, and on the right Side with the right Foot. But as Bows are used in several Places, I ought to distinguish those where they ought to be made with the greatest Observance: For Example; those in the Streets may be made more carelessly; but those in publick Walks, where Persons of the best Fashion resort, they must be made with more Care and Regard.

The Attitude of the Passing Bow Saluting on the left Side.

19 Regard. In walking in such publick Places, People generally wear their Hats under their Arms; therefore if you meet a Person of a superior Rank, you must take your Hat in your right Hand, and afterwards make a very low Bow, to shew the greater Respect.

IT is also necessary to observe, when you bend the Body, not to incline the Head so much as to hide the Face, which is so much the more palpable Fault, because you put the Person in doubt whether or no it is him you salute; therefore before you begin the Bow, look the Person modestly in the Face, which is what we call directing your Bow before you make it. I am very well persuaded, that by Attention to these Observations, every one will make their Honours with all the Grace they require; but as the surest Way of learning is a frequent Repetition of what we desire to know, I exhort those young Gentlemen who are bred in Academies and Colleges, to apply themselves closely to their Honours, since they are most exposed to the Meeting of their Masters or Tutors, and indispensably obliged to pay or return a Salute; therefore I advise them to apply themselves more strictly to these Things, that they may become more habitual to them. D 2 CHAP.

20

Chap . XII. Of Honours backwards .

THESE Bows are made quite different from the former, as they are more respectful; and for this Reason require more Care, it being a Pleasure to a Man's self to be distinguished from the common People. Supposing then the Hat in the Hand, and the Feet in the fourth Position, and the Body as the Figure represents, the Weight of the Body on the left Foot, and by consequence the Right ready to move, or make a Step, which it does on the same Line: The Heel is first set down in making this Step, and the Body rests the more easily thereon; then make the Bow as this second Figure represents, which is in the fourth Position.

THE Body being thus rested on the right Foot (3), and the Left (4) ready to move, you draw it easily behind the right Foot (3), in the third Position, rising at the same Time that you draw the Foot behind, which brings the Body upright, and is the Extent of your Honour.

I have feen many bow from the Waftē, and draw the Leg at the fame Time: I think it very good; but, in my Opinion, the Manner I have defcribed feems more graceful, and to have a much better Air. 1

The Second attitude of the Bow backwards .

21

I have told you that this Bow is different from that forwards, which is made by fliding the Foot and bowing at the fame Time; whereas in this backwards, you firft bow the Body and Head before you move the Foot, but not at too great a Diftance of Time, becaufe thefe Honours onght to be made together to avoid Affectation.

BUT the Way to bring one's felt to a Habit of doing them well, is to make feveral together, which will be the more eafy, as the Foot drawn behind having finifhed the Extent of the Step, you have the Weight of the Body upon it, and from thence move the foremost Foot afide to make another, and fo continue to make feveral together; for when you have the Manner of making them with one Foot, you make them eafily with the Contrary; and fo by practice you make them equally with one Foot as well as the other. CHAP.

22

Chap . XIII. Of the Manner how Women ought to walk and appear gracefully.

I DOUBT not but I fhould be accufed of Indifference, or of knowing only how to teach Men, if I fhould not fhew my Zeal and Care for the Inftruction of the fair Sex, who are the Life of Dancing, unlefs I would cut off the moft beautiful Part of the Creation; for without Women there's no Spirit in Dancing; they raife that ardent and noble Emulation that appears between them and us, when we dance together, efpecially thofe who delight in this Exercife, of which there is a great Number; for nothing to me feems more engaging in a Company, than to fee two Prefons of each Sex dance together with Juftnefs and Applaufe: For which Reafon, independantly of what I have already faid of the Manner of Walking in the foregoing Chapters, which equally regards both Sexes, the fame Remarks

are necessary for the Women, who ought to turn out their Feet, and straighten or extend their Knees; though it is said by some, that these Faults are imperceptible in them; but to undeceive such Persons, especially those young Ladies who are negligent of themselves, let them walk before a Glass, and observe the Manner

The Womans Carriage in Walking .

23 Manner I have laid down in the preceding Chapters, and let them walk carelessly, they will find they have another Air, and own, that by holding their Heads upright the Body is more steady, and by extending their Knees their Steps are more firm.

IN short, I have made an Observation, which seems to me very just, on the Manner of carrying the Head; which is, that a Woman, how graceful soever she may be in her Deportment, may be differently judged of: For Example; if she holds it upright, and the Body disposed, without Affectation, or too much Boldness, they say there goes a stately Lady; if she carries it negligently, they accuse her of Carelessness; if she pokes her Head forward, of Indolence; and in short, if she stoops, of Thoughtlessness, or want of Assurance; and so on.

THEREFORE my Desire is, that young Ladies would only observe the easy Method I lay down, to avoid the Faults I have recited, which has engaged me to place this Figure here which represents the Carriage they ought to have in Walking: Viz. the Head upright, the Shoulders down, the Arms bent, and easily drawn back to the Body, and the Hands before, one upon the other, with a Fan; but above all, without Affectation. CHAP.

24

CHAP . XIV. Of Several Sorts of Honours.

WOMEN labour not under the same Difficulties that the Men do, to make their Honours; it is enough for them to have a good Preference, that they turn their Feet out, slide them

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properly, sink equally on their Knees, and hold up their Heads, their Bodies being steady, and their Arms well placed, as this Figure shews, which is what is most essential.

WE may distinguish three sorts of Honours for them as well as ourselves, viz . a Courtesy forwards, a passing Courtesy, and a Courtesy behind, which is that which shews the greatest Respect, and in which there is made a little Stop, and the Sink much lower.

I shall begin with those forwards: One Foot must be slid gently before, to the fourth Position, leaving the Weight of the Body on both Legs; then sink easily with both Knees, not bending in the Waist, that ought to be most upright, without wavering, which oftentimes happens by the Feet being ill placed, either too close or too wide; but when you have sunk low enough, rise again with the same Ease, which finishes the Honour. AS

A Courtesy Forwards .

A Passing Courtesy .

25

AS to that *en passant* , or passing by one, it is made after the same Manner, except that when you meet any Person, you make two or three Steps forwards to begin your Honour, looking at the Person you salute, to direct your Courtesy, and at the same Time turn half sideways towards the Person you salute, and slide forwards the Foot that is nearest to them; then sink, and rise again easily, observing to rest the Weight of the Body on the foremost Foot, to be able to move with the Hinder.

THIS second Figure is to represent and give a just Idea of this Honour, which being made on the right Side, the Head is turned on the same Side, and the right Shoulder, as you see, falling back. But as these Courtesies are most used in publick Walks, and other Places of Ceremony, it ought to be observed, that when you salute any one above you, instead of making your passing Courtesy, you should make one backwards, to shew the greater Respect.

THIS Courtefy is made by a Step on either Side, in the fecond Pofition; the Weight of the Body refting on the moved Foot, and the other drawn to it with both the Heels clofe together, in the firft Pofition; then fink on both Feet very low, and rife again with the fame Eafe; But if you are to make a fecond Courtefy, you muft reft the Weight of the Body on the Foot you have drawn, and ftep the other Foot E afide, 26 afide, and do the same Thing with the other Foot. For this Reafon I have drawn this Figure, which reprefents a Courtefy, in a direct Profppect, or to the Prefence, which I thought very neceffary to come at a true Eclairciffement. Alfo Care fhould be taken not to draw the Foot and fink at the fame Time, which would diforder the Body, put it out of its perpendicular Pofition, and make it waver.

I have alfo faid that the two Heels fhould be clofe to one another; in which Pofition, when you bend the Knees, turning them outwards, neither is advanced before the other; whereas by drawing one Foot behind the other, the Knee muft appear forwards, and will more eafily fall inwards, both which Faults fhould be avoided.

CHAP . XV. *Of the Honours ufed in Entering a Room, or in an Affembly.*

WHEN you come into a Room, pull off your Hat with the right Hand, as I have faid in the tenth Chapter, and advance two or three Steps forwards, that the Door may not be in your Way; and alfo take time to direct your Honours: Afterwards make your firft Bow forwards; 27 forwards; but in rifing up, reft the Body on the Foot moved forwards, and with the Hinder, ftep afide in the fame Lino, according to the fecond Pofition, to make your Bow backwards.

AFTER thefe two Bows, you enter; and if there be a great deal of Company feated on both Sides of you, make your Honours *en paffant* as you go along on both Hands, as you go through the Company.

BUT in cafe you go to fpeak to any one, in accofting him, you make the fame Bows as at your Entrance; and in quitting him, make two Bows backwards, and others *en paffant* , as

far as good Manners allows of, which has no Bounds; the Behaviour of People of Fashion being the best Rule.

AFTER having taught the Manner of entering a Room, I must, to pursue the Instruction necessary for Youth, give an Idea of a Ball, and of the Manner of behaving with Politeness, whether a Person be taken out to dance, or goes to take out another, which shall be explained in the following Chapters. E2 CHAP.

28

CHAP . XVI. *Of the Ceremonial observed at the King's great Ball .*

I THOUGHT I could not give a Description capable of gaining Attention for the Ceremonies and Rules of private Balls, before I gave a short Account of the King's grand Ball; to which, as it is the Entertainment of People of the first Rank, all private Balls ought to be conformable, as well for the Order kept, as the Respect and Politeness observed therein.

FIRST you must know, that nobody is admitted in the Ring but Princes and Princesses of the Blood; then Dukes and Peers, and Dutchesses; and after them, the other Lords and Ladies of the Court according to their Rank; the Ladies placed foremost, and the Lords behind them.

EVERY one being thus placed in Order, when his Majesty has a Mind the Ball should begin, he rises, and the whole Court does the same. THE

29

THE King places himself in that Part of the Room most proper for the Beginning of the Ball, (which is by the Musick Room). The late King used to dance with his Queen, and in her Absence his Majesty took out the first Princess of the Blood, and they placed themselves first, and after them every one in a Row according to their Rank; all the Lords on the left Side, and all the Ladies on the Right; and in this Order they made their Honours one before the other. Afterwards his Majesty and his Partner led up the Brawl, which was danced

wherever there were any Court Balls, all the Lords and Ladies following their Majefties, each on their Side; and at the End of the Strain, the King and Queen went to the Bottom, and the next Couple led up the Brawl in their Turn, and fo fucceffively till their Majefties came at the Top again: After which they danced the *Gavotte* in the fame Order as the Brawl, every Couple going to the Bottom in their Turn; and then made the fame Honours in parting as they did before they began to dance.

AFTERWARDS they danced double Dances; but formerly the Courant ufed to be danced after the Brawls: And *Lewis* the Fourteenth danced one better than any Perfon of his Court, as I fhall give you an Account hereafter; but now the Menuet is danced after the Brawls. THEREFORE

30

THEREFORE after the King has danced the firft Menuet, he goes to his Seat, and every Body then fits down; for while his Majefty is dancing, all ftand: After which the Prince, who is to dance next, makes the King a low Bow, and then goes to the Queen or firft Princefs, and they make their Honours together before they begin to dance; and after the Menuet, they make the fame Honours as before. Then this Lord makes a very low Bow to this Princefs at parting from her, becaufe nobody offers to reconduct her to the King.

AT the fame Infant he advances two or three Steps, to addrefs himfelf by a Bow to the Princefs that is to dance next, to invite her to dance, and there waits for her to make their Honours together to the King, as fhewn by the Figures (1), (2); then they defcend a little lower, as reprefented by the Figures (3), (4), and make the ufual Honours together before dancing, and dance a Menuet, and then make the fame Honours again; afterwards he makes her a Bow backwards, taking his Leave, and goes to his Place; whilft the Lady obferves the fame Ceremonial to invite another Prince, and fo to the End. But if his Majefty defires another Dance to be danced, one of the firft Gentlemen of his Bed-Chamber fpeaks for it; but ftill the fame Honours are obferved. CHAP

31

CHAP . XVII. *Of the Manner of behaving genteely at regulated Balls .*

AS I propofed in all this Treatife to teach Youth the Manner of Behaviour in publick Places; and as Balls give a certain Freedom, by the eafy Admittance every Body finds, and as a great many who come puffed up with I know not what Birth or Rank, but little Manners, take Liberties contrary to a juft Order and Decorum, I fhall set down here the Ceremonies that ought to be obferved, to prepoffefs my Readers in their Favour by their Politenefs.

AS in regulated Balls there's a King and Queen, whofe Example is to be followed, they begin to dance, and when their firft Menuet is over, the Queen invites another Gentleman to come and dance with her; and after they have danced, he reconducts, and asks her in a handfome Manner, who fhe has a Mind that he fhould take out; and then making her a Bow, goes to the Lady he is to dance with, to invite her to dance. But if fhe is talking to any Body, and does not come prefently, he muft go to that Part of the Room where they begin to dance, and wait for her, watching her 32 her Motions to go to meet her, which is what good Manners requires. After the Menuet, or other Dance, you make the fame Honours as before you begun: And independant of all this, the Gentleman makes a Bow backwards, and goes to his Place.

BUT if any one takes you out, when 'tis your Turn you muft ask that Perfon that firft ask'd you, otherwife it would be a Breach of good Manners: This Rule is equally to be obferved by the Ladies. So when you are invited to dance, you must go to the Place where they begin, and make your Honours before Dancing: And after you have danced, and made your Honours again, lead the Lady to her Place, and then invite another Lady; but fhould you happen to take out a Lady that excufes herfelf with not being ufed to dance, or not having learnt long enough, you muft lead her back to her Place, and pitch upon another, to prevent any Diforder in the Ball. But when you are prefs'd clofe to dance, and have once refused before, you muft not dance all that Ball, notwithftanding any Perfwafion, becaufe that would affront the Perfon that ask'd firft, which ought to be obferved by Perfons of both Sexes. Alfo they that have the Management of the Ball ought to take Care that

every one dances in their Turn, to avoid Confusion and Displeasure; and if any Persons come in Masquerade, to make them dance first, that they may introduce their Company 33 Company afterwards; Regard being always to be had to Masques, as they often disguise People of the first Rank.

I doubt not, but by these Precautions, those that assist at Balls, and those that make the Company, will distinguish themselves only by their good Manners and Breeding.

AS to private Dancings in Families, which are generally composed of Relations and Friends, the same Ceremonial ought to be observed, as well as in Balls; that is, to know how to take a Person out to dance, by making their Honours properly, and returning them reciprocally. Above all, I recommend to young Persons, for whom these Dancings are often made, to observe these Rules that their Masters ought to have taught them, and to take a Pride in the Education they receive. F CHAP.

34

CHAP . XVIII. *Of the Manner of making the Honours before Dancing.*

THOUGH the Honours before Dancing are made after the same Manner as those backwards, yet they require some particular Instructions; therefore I desire Attention to the Rules I shall give, to make them well, which is of Consequence, because in whatever Company we are, we generally look very earnestly at those that are going to dance; and when any one presents himself with a good Grace, we are very much prepossessed in the Favour of him, that should he not dance so extraordinarily well, it is some Merit to know how to make a Bow handsomely.

I also am obliged to inform you, that you ought to have your Gloves on before you place yourself for dancing, nay, even before you go to ask a Lady to dance, for it is a Piece of Rudeness to make her wait for you.

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I suppose you then standing aside of one another, the right Foot foremost, in the fourth Position, as this Figure represents: I shall not speak of the Manner of pulling off the Hat, having already spoken of it before, but shall only tell

The Man presenting his Hand to Dance .

A Man and Woman standing ready to make their first Honours before they Dance .

35 tell you, that here it must be taken off by the left Hand, with the same Precautions as with the Right, the Body being rested on the left Foot (1), the right Foot before (2), take off the Hat with the left Hand, letting it fall by the Side, the same as the right Arm, as demonstrated (3), presenting at the same time the right Hand (4) to the Lady, looking at her.

THESE two Figures are to show the Gentleman and Lady placed as they should be; the Lady on the Right, and the Gentleman on the Left aside of each other, on the same Line; the Gentleman holding the Lady by the Hand, his below (5), and hers above (6); her right Arm extended by her Side, holding her Pettycoat with her Thumb (7), the Hand being hid by the Pettycoats as the Arm is turned outwards.

FROM this Attitude the Man moves his right Foot aside to the Line (8), which is the second Position, and the Lady her left Foot also aside to (9) in the same Position.

THESE two other Figures express the Form of this Honour; the Man having moved his Foot into the second Position, rests the Weight of his Body on it, and bows at the same Time to make his Honour, which is made as the Honours backwards, as I have said before: But in making this Honour he does not let the Lady's Hand go; and to make you sensible of all the Times, I'll distinguish them. F 2 THE

36

THE Body resting entirely on the right Foot (10), the Left is ready to move (11); but from the Beginning to rise from your Bow, the Left with the Heel raised, slides at the same Time

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behind the Right, a little farther than the third Position, as appears by the Figure (12), which brings the Body again into its perpendicular Station.

BUT in rising again, the Body rests on the left Foot, and you let go the Lady's Hand, sliding the right Foot forwards, crossing it a little more than in the fifth Position. In making this Step, the Body moves different from other common Steps, because it turns to the Left, moving the Leg and Arm of the same Side at the same Time; and when you slide the right Foot, the left Knee bends, which by its Motion throws the Body on the right, and by making a quarter Turn about to the Right, sets you opposite to your Lady. Then make a Step, with the left Foot aside, in the second Position, and looking at her to direct your Honour, bow from the Waist and incline the Head, as in the First, and rising, draw the right Foot behind: But if you are to dance a Minuet, you in rising leave the Body on the Left, to move with your Right in the Minuet Step. If it is another Dance, you must, after drawing the right Foot behind, leave the Weight of the Body on that, to be able at the same Time to slide the left Foot forwards, to return to the Place from whence you made your first Honour; and making a quarter Turn to the Left, and

A Man and Woman making their Honours a Dance .

37 and another Step with the right Foot, which sets you before the Preference, there to wait for the Time of the Musick to begin your Dance.

AS to the Lady, having the left Foot before, in the fourth Position, she steps aside with it in the Second, and afterwards drawing the Right quite close in the First, bends both Knees equally, as I have shewn before. The first Honour being finished, she must leave the Weight of her Body on the right Foot, and slide the Left forwards a little beyond the fifth Position, to make a quarter Turn to the Left and at the same Time make a step with the right Foot aside which brings her opposite to her Partner; then looking at him, and drawing the left Foot close to the Right, she sinks easily, and rises again, setting the Body on the left Foot, to be able to move with the right in the Minuet. But if 'tis another Dance, she must slide the right Foot forwards somewhat beyond the fifth Position; and in returning to the Place from

whence she began her first Courtesy, and making a quarter Turn to the Right, and a Step with the left Foot in the second Position, she will front the Preference. CHAP.

38

CHAP. XIX. A Discourse on the Movements in General .

As it is most essential in Dancing, to know how to take the Movements, the Way to perform them justly, is to know them well, and to know them thoroughly, to understand the Power of Motion, which is what I shall endeavour to make you apprehend by the Rules of Art.

THERE are three Movements from the Waist to the Feet, which is that of the Hip, Knee, and Instep: From these principal Movements we form all the different Steps in Dancing.

BUT they are not brought to their Perfection until the Joints have made their Flexions, or Bendings, and regain'd the Situation they were in before; that is to say, the Leg stretch'd out.

I shall begin then by the Explanation of that of the Instep, which has two ways of moving, to wit, Tension and Extension, according to the Terms of Anatomists, which is what we call raising the Toe and setting it down: In my Opinion I find it the most tire some Motion of all, because it supports the Weight of the Body in its Equilibrium or Balance, and is the most necessary to dance well: 'Tis by its greater or less Strength that the Leg extends itself with most Ease, either in Dancing or Jumping; for the Instep, by its Strength, raises you with Sprightliness, and when you fall again you light on your Toes. The Number of Steps on the Toes in Dancing make you seem somewhat more light; but it is the Hip that makes the Step, and the Instep which supports the Body and compleats it, by carrying it on with that Lightness.

THE Movement of the Knee is different from this because it is not in its Perfection but when the Leg is extended and on the Toes, as is plain in the half Couplees, where the Knee bends, and the Toe is raised a little; but when you make the Step and raise yourself,

'tis the Inftep that compleats it; therefore the Movement of the Knee is infeparable from the Inftep: That of the Hip is very different, its Movement is not fo apparent, but neverthelefs it governs and difpofes the other Movements, fince neither the Knees nor Feet could turn out if the Hip did not turn firft, which is undeniable, fince it is the commanding Joint. But there are Steps in which no other Joint but the Hip has any thing to do, as in the Capers in Theatrical Dancings, in which, 40 which the Hips only move the Legs, which are to be well extended, therefore neither Inftep nor Knee moves. But as I took upon me only to give Inftructions in the feveral Steps ufed in Ball Dancing, I fhould not enlarge on thofe which are more difficult to be performed. CHAP.

The First Figure of the Half Coupee.

The Second Figure of the Half Coupee.

41

CHAP . XX. Of the Manner of making half Coupees .

AFTER having cleared up the three Movements, I fhall defcribe the Manner of making a proper Ufe of them. As no bent Step can be made without the Movement of the Knee, and as commonly all thofe Steps which are compofed of many Steps, begin with half Coupees, whether it be with the right or left Leg, its no matter; but fuppofing it to be with the Right, the left Foot muft be foremoft, in the fourth Pofition, and the Body reft upon it, as reprefented by this firft, Figure, which hath the Body refted forwards upon it, the Right being ready to move, having nothing but the Toes placed on the Ground.

THEREFORE to begin this half Coupee, you bring the right Foot up to the Left, in the firft Pofition, and bend both Knees equally together, keeping the Body on the left Foot, as fhewn by this fecond Figure, which hath both the Feet clofe together, the Body all the while on the Left (2), the Right off the Ground, both the Knees equally benr, and turned outwards, the Waste steady, and the Head upright. G IN

42

IN this Sink you carry the right Foot before you, without rifting, to the fourth Position, as this third Figure shews; and at the same Time bring the Body forwards on it, rifting upon the Toes of the right Foot (3), with an extended Knee, and bringing the left Foot close up (4), with its Knee extended also, as the fourth Figure represents, which for that reason we may call the Equilibrium or Balance, because the Body is only supported by one Foot. Afterwards you let the Heel down to the Ground, which makes an End of this Step, and leaves you in a Position of making such another with the other Foot, observing the same Rules; and so continue the Practice for several times without Intermission, observing to sink easy, and rise on the Toes, extending the Knee at every one of these half Couplees, which is a Step the most essential in dancing well; for it gives Facility in extending the Knees, and makes you acquainted with the Strength of the Inftep: Therefore good Dancing very much depends on this first Step, since the knowing how to sink and rise well makes the fine Dancer.

THE same Rule is to be observed in making them backwards and sideways, which is not to move the Foot before you sink. CHAP.

The third Figure of the half Couplee.

The fourth Figure representing the Equilibrium or Balance .

43

CHAP. XXI. Of the Menuet Step, and the easiest Way of performing it on different Sides .

HAVING intelligibly shewn the most easy Manner of making half Couplees, which are the Basis and Foundation of different Steps: And as a Menuet is a Dance the most in Request, I shall instruct you in the most easy Method of attaining to dance it well.

YOU must first know that the Menuet Step is composed of four Steps, which nevertheless by their Connexion, according to the Terms of Art, make but one single Step. This Menuet

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Step hath three Movements, and one March on the Toes; viz. the first is a half Coupee of the right Foot, and one of the Left; a March on the Toes of the right Foot, and the Legs extended: At the End of this Step you fet the right Heel fottly down to bend its Knee, which by this Movement raifes the left Leg, which moving forwards makes a Tack or Bound, which is the third Movement of this Menuet Step, and its fourth Step. G 2 BUT

44

BUT as this Step is not agreeable to every one, becaufe it requires a very ftrong Inftep; for this Reason it is not fo much ufed, but a more eafy Method introduced, of only two Movements, which I fhall defcribe.

YOU muft alfo know that this Step is compofed of four Steps as well as the other; viz . two half Coupees, the Firft of the right Foot, and the Second of the Left; then two Walks on the Toes of each Foot, one of the Right, and the other of the Left, which is performed within the Compafs of two Barrs of triple Time, one called the Cadence, and the other the Contre-Cadence. But for the better Apprehenfion it may be divided into three equal Parts; the Firft for the firft half Coupee, the Second for the Second, and the Third for the two Walks, which ought to take up no longer Time than a half Coupee: But in the laft Walk it is to be obferved, that the Heel be fet down to be able to make a Sink to begin another Step.

HAVING then the left Foot foremost, you rest the Body on it, bringing the right Foot up to the Left, in the firft Pofition, and from thence fink without letting the right Foot reft on the Ground, and move the right Foot into the fourth Pofition, rifing at the fame Time on the Toes, and extending both the Legs close together, as reprefented by the fourth Figure 45 Figure of the half Coupees, called the Equilibrium or Balance; and afterwards fet the right Heel down to the Ground, that the Body may be the more fteady, and fink at the fame Time on the right, without refting on the Left, which move forwards the fame as the right Foot, into the fourth Pofition, and rife upon it: Then make two Walks on the Toes of both Feet, obferving to fet down the Heel of the Left, that you may begin your Menuet Step again with more Firmnefs.

ONE ought also to take Care in these half Couplees, to open the Knees, and turn the Toes out; but to do them with more Ease, the best Way is to continue to make several forwards together, which will bring one into a Habit of making them well. These two Movements ought to succeed one another in an equal Rise; but after you have risen on the second half Couplee, you must not, to make a Connexion with the two Walks, set the Heel down; but in the Last of them, which is that of the left Foot, you must set down the Heel to begin another Menuet Step.

NEITHER ought a Person to attempt to make the Menuet Step either backwards or sideways, till he is perfect in that forwards. That backwards comes very near that forwards, only that upon the first half Couplee of the right Foot, you leave the left Leg extended before you, and in sinking 46 sinking on the Right for the Second, the left Heel comes up to the right Foot, where it stops while you sink to the last Extremity, to step back with it to rise on, which makes it the more easy for you to do it well; whereas if you was to step with it in your sinking, you would never rise so well, and the Knees would always appear bent: All these Remarks are very necessary to dance a Menuet to Perfection.

AS to the side Menuet Step moving to the Right, and which may be called the open Menuet Step, because its first Step is made in the second Position; it is made after the Manner of that backwards, only in a different Part of the Figure: That backwards being made in a straight Line falling back, and this sideways on an horizontal Line to the Right.

THERE is also another Way in turning again on the left Side, which is different in this, that it is crossed, though made in the same Line, but in returning from the Right to the Left; the Manner is this: The Body being on the left Leg, you sink on it, and afterwards make a cross Step before, with the Right Leg to the fifth Position, and rise upon it, the Left following extended by its Side, both the Heels close together, and the Right only set down; then you sink again on the Right, stepping with the Left in the second Position, and rise on the Toes, the Legs being extended and the Heel off the Ground; afterwards make two Walks on the Toes, the 47 the right Foot crossing behind in the fifth Position, and the other moving in the

Second, with the Heel down, which is a kind of third Movement when you have got a Habit of performing it well, and what gives more Life to your Menuet.

AFTER you have practiced all these different Steps well, you form a regular Figure, which we call a Menuet, which I fhall explain in the following Chapter. CHAP.

48

CHAP . XXII. *Of the Menuet, and the Manner of dancing it regularly .*

THE Menuet is become the most modish Dance, not only for the eafy Dancing of it, but for the eafy Figure used at present, and for which we are obliged to Monsieur *Pecour* , who so much improved it by changing the Form S , which was the principal Figure, into that of Z, where the Number of Steps limited keep the Dancers in a Regularity, as will be fhewn in the End of this Chapter.

AFTER your fecond Honour, you muft make a Menuet Step in returning to the Place where you made your firft, forming the fourth Part of a Circle, as fhewn by (1), which brings you up to your Lady again, to whom you prefent your Hand, as reprefented by (2); and each make two Menuet Steps forwards, the Man's Hand undermost to fupport the Woman's, as in Figure the Firft.

AFTERWARDS you both make two Menuet Steps forwards, as in the second Plate, keeping Hands. BY

Figure the first The Manner of taking hands .

Figure the Second .

The third Figure

The fourth & Principal Figure of the Menuet .

49

BY this third Figure you are shewn that the Man makes a Menuet Step backwards, to let the Woman go by him, and then a Menuet Step sideways, at the End of which he lets go her Hand and makes a Menuet Step forwards, and the Woman makes one also going down, as shewn by this written Figure, which directs the Way, and names the Steps; afterwards they both make a fide Step flanting on the Right backwards, which sets them opposite to each other, by the quarter Turn made at the first step of the Menuet Step aside, as it is expressed: But in making this Step, the right Shoulders of both Parties are shaded from each other, and the Head turned a little to the Left, looking at each other, which ought to be observed throughout the whole Course of the Menuet; but above all, without Affectation.

TO pursue the Figure as represented by this Plate, two Steps (2) must be on the left Side, with the Body upright; and in making two other Steps forwards at (3), the right Shoulders of both should be shaded, the Man always to let the Woman pass on the right Side of him, but both looking at each other: (What I call shading the Shoulder, is drawing it a little backwards, presenting the Body more full) but nevertheless still to make their Steps forwards, as the Plate shews, which is the principal Figure of the Menuet: But when you have made five or six Turns, you must from one H Corner to the other of the Room or other, looking upon one another, present your right Hand in your Step forwards.

BUT that you may the better apprehend it, when you are going over, that is at the End of your last Step returning to the Left, raise your right Arm to the Height of your Breast, the Hand turned as represented by the two Arms: The Head being turned to the right, looking at each other, you make a little Movement of the Wrist and Elbow raised up, with a slight Inclination in presenting the Hand, and still looking at one another, make a Turn quite round, as represented and shewn by this Figure.

HAVING let go the right Hand, you go forwards, making a half Turn to present your left Hand, observing the same Ceremonial as in the Right, as shewn by this Figure.

AND when you have let go the left Hand, you must make a Menuet Step aside to the right obliquely backwards, as here described (4), which brings you again into the principal Figure, which you continue for three or four Turns; afterwards you present both Hands, raising your Arms to the Height of your Breaſt, with the Body bent.

IN presenting Hands to the Woman, according to my Opinion, which I have endeavoured to expreſs in theſe two Figures, 50

The fifth Figure of presenting Right Hands .

The sixth Figure of presenting left hands .

51 Figures, and when you take Hands, you make a Turn or two, and the Man makes a Menuet Step backwards, bringing his Woman up with him, whoſe left Hand only he lets go to pull off his Hat: When he has compleated his Menuet Step, he ſteps with his right Foot aſide in the ſecond Position, and then they both make their Honours together, the ſame as before they danced.

I don't think it right to make a Menuet too long; for though it has always been my Opinion, that every one may be left to his own Diſcretion, yet it is both reaſonable and becoming to ſet ſome Limits; for though a Perſon dances never ſo well, the Figure is ſtill the ſame, therefore the ſhorter it is made the better.

AND when a Perſon is come to dance well, he may now and then introduce ſome Graces, which I ſhall explain in the following Chapter. H 2 CHAP.

52

Chap . XXIII. *Of the Graces that may be made in the Menuet, and the Care that ſhould be taken to figure equally .*

THOUGH to dance the Menuet plain is by ſome thought the beſt, yet I have ſeen ſome Graces that make it more airy and genteel; and as I find they are very much uſed, it has

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engaged me to inform you how to make them, that you may practise them either in taking Hands, or other Parts; and fhall being with that forwards.

HAVING finifhed your Menuet Step forwards, and the Body on the left Foot, bring up the right; afterwards fink and rife at the fame Time; then flide the right Foot forwards to the fourth Pofition, and rife upon it, making an eafy Bound on the left Foot, and re-affume your Menuet Step: But to ufe your felf to do them eafily, is to practise them often in your Menuet, and when you have got the Manner of doing them eafily, to ufe them in proper Places, where they will appear most moft graceful: For example; in prefenting Hands, in going to your Woman after you have finifhed your Menuet Step, 53 Step; returning to the Left raife your right Hand, as I have already told you, to prefent Hands; but at that Time, inftead of a Menuet Step forwards, make the aforefaid Step, and in the Performance, inclining the Body and Head a little to recover your former Pofition in making an eafy Bound, and then re-affume your Menuet Step, purfuing the Figure.

I call it an eafy Bound, becaufe when you have made this firft flow Steps, and have rifen on the right Foot, with both Legs extended, the right Knee immediately bends, which by its Motion throws the Body again on the left Leg, which moves eafily forwards, falling on its Foot; therefore it cannot be called otherways, fince it is but a Bound half made.

IT may be ufed alfo on another Occafion, viz . when you pafs by one another, with the Menuet Step forwards; and alfo when you dance with a Perfon that makes three Menuet Steps forwards, when you have made but two; fo that it will fall out, that you will be making you Menuet Step afide to the Right, while your Partner is dancing forwards; therefore to be alike in the Figure, make this Step going to the Right, by finking on both Legs; and in rifting on the Left, the right flides afide to the second Pofition, and you reft the Body on it, rifting at the fame Time on the Toes; but by the Pofition of the Body, and that Elevation, the left 54 left Leg follows, letting the right Heel come to the Ground, and the Knee bending by this Motion, obliges the left Leg to crofs before the Right, to make this eafy Bound:

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Afterwards you make your Menuet Step going to the Right, which brings you both regular in the Figure.

THERE are some Persons that use it passing each other, but it must not be too often repeated, because that would look affected.

AFTER having examined all the Methods and Instructions necessary to dance a Menuet well, there still remains two essential Parts, the Ear and the Arms: For the First, if a Scholar has not that ready Disposition to understand the Cadence, he must apply himself to beating of Time, when his Master teaches him, and be instructed in, and better apprehend that Cadence, which, if I may be allowed the Expression, is the very Soul of Dancing, and which often depends on a little Application.

I have already said that the Menuet Step is performed in two Bars of triple Time; therefore there is a true and a false Cadence. The true is the First, and the false Cadence is the Second: But as in a Menuet Strain there are eight or twelve Bars; every first Bar is the true Cadence, and the last the false. This Cadence is known by striking 55 striking the right Hand in the Left, and the false by the lifting up of the Hand again, which is an equal Continuation of Time.

BUT the Feet act quite contrary to the Hands, since at the Time that you rise on the Toes of the right Foot, you beat with your Hand; therefore one ought to sink at the End of the last Bar, to be able to rise when you beat. The Tune or Cadence is expressed two Ways in Dancing; that is to say, the Steps which are sinking and rising, are raised in the Cadence; but those of jumping fall in it: Therefore the Movement ought to be taken before; that is to say, to sink at the last Bar, to rise when it directs. CHAP.

56

Chap . XXIV. *Of the Manner of moving the Arms in a Menuet .*

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THE Manner of moving the Arms gracefully in a Menuet, is as necessary as that of the Feet; because they move with the Body, and are its greatest Ornament.

THEREFORE the Arms ought to hang by the Side of the Body, as this first Figure represents; the Hands neither open nor shut: For if the Thumb was to press one of the Fingers, that would shew a determined Motion, which would cause the upper Joints to look stiff, and prevent that easy Motion which the Arms ought to have.

THE Arms being thus disposed, you let them fall almost to the Bottom of the Coat-Pocket, making your first Step of the Menuet, (which is a half Coupee) with the right Foot, the Hands turned in, as this Second Figure represents.

BUT in taking the second Movement at the same Time from the left Foot, the Elbow bends a little, raising the Hands imperceptibly, as this third Figure shews; and afterwards wards

The first Attitude of the Arms in the Menuet .

The Second Attitude of the Arms in the Menuet .

The third Attitude of the Arms in the Menuet .

57 you open them very easily, extending them with a Grace to the End of the Menuet Step, and so on during the Course of your Menuet, in every Step you take, whether it be backwards, forward, or sideways.

IT is to be observed, that though I have drawn three different Figures for the Explanation of the different Situations, that they may all be distinctly understood, the Motions following one another make but one in the Extent of the Menuet Step.

I have seen many Persons make Balances in dancing a Menuet, in which the Arms move contrary to the Legs: For Example; the Arms should be raised to the Height of the Hips; and in making the first Balance with the right Leg, the opposite Arm is brought a little forwards,

as well as the Shoulder, the right Arm and Shoulder drawn back, and the Head also at the same Time inclines a little: But at the Second, both Head and Arms regain their former Situation.

FOR Women, who are not to use their Arms in a Menuet but when they present their Hands, it is sufficient that at the first Balance they shade the right Shoulder, which brings the Left forwards in a kind of Opposition to the Foot, and make also a small Inclination of the Head, which gives great Grace to this Step; but take care of Affectation. I IT

58

IT is enough for the Woman, during the whole Course of the Menuet, to hold her Head upright, and in a good Situation, her Shoulders back, which enlarges the Breaft, and gives a better Grace to the Body; the Arms extended by its Side, so that the Elbows almost touch the Hips; but all naturally.

TO give a better Idea of it, observe this Figure, which I have given all the Air and Life that a Woman ought to have in Dancing. She holds her Petticoats with her Thumb and Fore-finger, the Arms extended by the Side of the Body, the Hands turned outwards, without spreading the Petticoats out, or letting them fall in. And as to their Manner of figuring, it is the same as that of Men, as well for shading the Shoulder in the five Menuet Steps, as those forwards: As for presenting of Hands, and the Graces, they are equally the same in one Sex as the other. CHAP.

A Woman holding her Petticoats to Dance .

59

CHAP . XXV. Of the Contretems, or Composed Hops of the Menuet, and the Manner of making them .

THE Contretems are made instead of a Menuet Step; but of late they have not been commonly used since Pafspieds and figured Menuets have been in Fashion: Indeed

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these Dances are very graceful by the Variety of their Figures, and the different Steps they contain; and as the Contretems are a Part of their Composition, I shall describe the Manner of making them according to the Rules of Art.

BUT to make them well, you must first Comprehend how they are formed. They consist of three different Manners of Riving: One before the Step, the Second after the Step, and Third in making the Step.

THE first Manner is when you have finished your Menuet Step; and as you make an End of it with the left Foot, the Body must be reft entirely upon it, and the right Foot brought up close to it, in the first Position; then sink upon the 1 2 the 60 the Left, and rise upon it with a Hop, which is what we commonly call a Hop on one Leg; and this is the first Riving.

THE Second is, having the Body on the left Foot, you sink a second Time upon it; and while the Knee is bent, you slide the right Foot before you in the fourth Position, and rise upon it with a Hop; which is the second Riving.

THE Third is, as you have the Body reft on the right Foot you sink upon it, bringing the Left close up; then in riving you move it easily forwards, and fall upon it with a Bound, which is the last Riving. But when you rightly comprehend all these different Rivings, put them together, which compleats your Contretems or Menuet Hops.

AND the Way to use your self to make them with Ease, is to practise them alternately after a Menuet Step, making several together; which will not only render them more familiar, but will give you a Lightness and Activity, that when you become Master of them, you may often them in the Performance.

AS to Women, their Manner is the same, only that they should moderate the Hop as much as possible: Therefore when you dance a Pairsied or figured Menuet with a Woman, you should make your Contretems as easy as possible, 61 possible, to be the more conformable to her, in which the Beauty of Dancing consists.

BESIDES, these lofty Contretems are only fit for young Persons, or those of low Stature; for those who are taller should only make a Courant Step, and a half Bound' as I have already observed in the Manner of taking Hands; because it is not agreeable for tall Persons to jump and skip in Dances where they figure, in which only the most, easy and graceful Movements should be used, which are so much esteemed by our Nation, though not so much practised in the many Country Dances of late introduced in *France*, and which are not so well relished by the Admirers of fine Dancing.

INDEED there are a great many without any Design or Taste, the Figure being always the same, without any certain Steps appointed for them: All the Perfection of these Country Dances being a distorting the Body in turning about, and stamping with their Feet as if they had wooden Shoes on, and putting themselves in several ridiculous Postures. They tell me this diverts a whole Company, because a great many Persons may dance at once. Is it not possible to make Dances for several Persons to dance together in regulated Steps, after the Manner of the *German* Dances I have seen danced in *Germany*? For though they change their Movements, yet they observe a certain Rule, which prevents confusion, especially among Persons of Distinction.

FOR Dances may be composed for several Persons to dance together, and may have different Movements to common or triple Time: But I could wish that the Masters who compose them, would put them into Characters that they might be danced regularly, as in Brawls, where every one leads up in his Turn, without Confusion or Disorder. CHAP.

63

CHAP . XXVI. A Discourse on the Courant in general .

THE Courant was formerly very much in Fashion, and as it is a very solemn Dance, and gives a more grand and noble Air than other Dance, which have one more brisk and lively, and are much more diversified in their Figures, *Lewis* the Fourteenth was pleased to prefer it; for after the Brawls, which then were and are still danced in the Court Balls,

he always danced a Courant: Indeed he danced it better than any of his Court, and with an extraordinary Grace. But what gives a greater Proof of his Attachment and Delight in this Dance, is, that notwithstanding the weighty Affairs he had upon his Hands, he fet apart some Hours for this Diverfion for upwards of two and twenty Years that Monfieur *Beauchamp* had the Honour to infruct him in this noble Exercife.

IN fhort, this Dance, by the Confeffion of the moft able Mafters, has always been look'd upon as a very neceffary one to learn to dance, which has engaged me to give a flight Defcription of it; all its Movements being so effential, that 64 that they make it eafy to dance other Dances well, which will be proved by the Manner in which it is danced.

AFTER the Honours, which are ufually made before Dancing, fuch as I have represented before, in rifing from your fecond Honour, you leave the Weight of the Body on the right Foot, and bring the Left into the fourth Pofition, and reft the Body, prefenting your Hand to your Woman, and making a March: Afterwards you begin the Step with a half Bound of the left Foot, and then a Coupec of the Right, which finifhes the Courant Step and fhews the Diftinction, and you begin another with the right Foot, with making a half Bound with that Foot, and a Coupee of the Left: But as all thefe different Steps lead you into a regular Figure, which forms a kind of long Oval, at this last Coupee, you begin again to make a Step with the left Foot, and a Courant Step or March with the Right, and pursue again the half Bounds and Coupees, which are to be repeated during the whole Dance: But as I don't undertake to defcribe the Figures of Dances, I fhall leave them to Mafters to teach them their Scholars; though this Dance is no more in Vogue than the *Dauphine*, the *Dutchefs*, and the *Bocanne*, which were all very fine Dances. Thofe who are curious, and want to know them, may have recourfe to the Characters.

65

AS for the Dances now danced, their Figures and Steps are fo diversified, that they deferve some Application, which has engaged me to lay down the moft eafy Methods to perform every one of thefe different Steps in particular, that the Mafters may have the

Pleasure, and that young People may be more able to improve by their Leffons; which is one of the greateft Pleasures we have, and is all I propofed in this Treatife, and dare flatter my felf with Succefs. K CHAP.

66

CHAP. XXVII. *Of the Courant Step or March .*

As they formerly began to teach to dance by the Courant, and as I have promifed to go Step by Step, to be regular I fhall begin with the Courant Step or March, being one of the firft Steps, and the moft graceful.

YOU muft note, that this Step confifts but of one fingle Step and Movement, and is of the moft Confequence, becaufe made ufe of to form another Step compofed of many Movements and Steps, as a Courant or Boree Step: Now this is the Diftinction I make of a Courant Step; this Step is not only ufed in the Courant, but in other Dances where it produces a good Effect, and gives a Gracefulnefs to the Body, by the free and eafy Movement which fhould be obferved to do it well.

SUPPOSING it then to be made with the right Foot; having therefore the left Leg foremof, and the Body upon it, with the right Foot in the fourth Pofition, the Heel up ready to move; from thence you fink, opening the right Foot; and when you rife again with the Knees extended, you 67 you flide the right Foot forwards to the fourth Pofition, and the Body goes intirely on it: But as the right Foot flides forwards, the left Knee gives way and its Heel riles, which throws the Body eafily on the right Foot, and at the fame Time you rife on the Toes: Afterwards you fet down the Heel, which finifhes the March, the Body refting eafily by the whole Foot's being on the Ground; from thence you may make another with the left Foot, taking the same Precautions; and to ufe your felf to them, practife often with both Feet.

I have feen many Perfons take them from the firft Pofition and make them very well; but they feemed to me more difficult, becaufe when the Body refts on one Foot the hinder

Leg follows, and comes up to the other in the first Position, and from thence you sink and rise at the same Time, without moving the Foot till the Legs are well extended: Then you set down the Heel of the Foot on which you rose, and its Knee gives way, as you slide the Foot that was off the Ground to the fourth Position, which is the Extent or Proportion of your Step; for as you set the Foot down full, the Heel on the Ground, the Body rests easily on it; for you rise on the Toes, and afterwards let the Foot rest on the Ground, which makes an End of this Step, which is also made sideways; but then it is begun in a different Position, K 2 because 68 because it is commonly made after a Boree Step before and behind, which finishes its last Step in the third Position.

THEREFORE 'tis from this Position that you move in sinking on both Legs, without changing your Situation till you have risen again, when you slide with the foremost Foot: For Example, when you make a Boree Step before and behind, with the left Foot going to the Right, the right Foot becomes foremost; from thence you sink on both Legs equally, and rising from thence with both Legs well extended, slide the right Foot aside in the second Position, which is the End of your Step; but if you would make this Step with the other Foot, you must rest the Body on the Left, and after the Boree, sink equally on both Legs, and rise on the Right, sliding the Left Foot aside in the second Position. The Body being thus left erect in its perpendicular Situation, you may make what Steps you please with either Leg.

THERE are Steps which we call Pointings, but which ought not to be confounded with these, though their first Movements are taken in the same Manner, but they do not end as these others; because this Step is a Sink and a Rise, and a Motion of the Foot sideways without a Slide, which is the Difference between them: You will meet with many of them in the *Louvre*, and I will endeavour to give a clear Demonstration of them.

69

FOR Example; having the Body on the left Foot in the fourth Position, you sink and rise upon it, carrying the right Foot sideways in the second Position, setting the Toes only down and resting a Barr, which makes it a becoming Grace: For this Step being taken properly

and the Body in an easy and advantageous Situation is very graceful, after another Step more lively, by opposing a flow one to another of a quicker Motion, which is the Beauty of Dancing. CHAP.

70

CHAP . XXVIII. *Of the Boree Step and Fleuret .*

THE Boree is composed of two Movements, viz. a half Coupee, a Walk on the Toes, and a half Bound, which makes the second Movement and is the Extent of the Step. I call it a half Bound, because it is but half made; and as it is not a sliding Step, for this Reason its last Step should not be shewn so strong: And as it requires a great deal of Motion in the Infetp to make this Step easily, especially for Women, upon that Account the Use of it has been moderated by making a Fleuret, which comes very near the same Step, containing three Steps and but one Movement, which makes it an easy Step and soon learnt: It consists of a half Coupee, and two Walks on the Toes.

THOUGH I have already laid down the Manner of making half Coupees in the Composition of the Menuet Step, yet to make you understand them better, when you would make a Fleuret, being in the fourth Position the left Leg foremost, you must leave the Weight of the Body intirely on it, bringing the right Foot up in the first Position without touching the Ground; then sink equally on both Legs, but take care not to move the right Leg before you to the fourth Position till you have sunk, and at the same Time that is moved first on the Toes; then make two Walks on the Toes of each Foot, setting down the Heel of the Left, that the Body may be more firm either to begin another, or make any other Step that your Dance requires, and practise often to make them with both Feet.

THIS Step is made the same backwards and sideways, only that the Positions are different according to the Figure of the Dances, whether it be in turning or going aside.

FOR Example; if you would make a Boree or Fleuret before and behind in returning from the Left, the right Leg being in the first Position, you sink on the left Foot opening the Knees,

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and in the Sink cros the right Foot before in the fifth Pofition and rife upon it; afterwards you fet the left Foot fideways in the fecond Pofition, and the Right croffes behind in the Fifth, which concludes the Step.

THERE are fome made behind and before, which is the fame Thing, only that the half Coupee is croffed behind, and the third Step is croffed before, which is all the Difference.

THERE are others made fideways fhading the Shoulder, which are performed in the following Manner; viz . the Body being upon the left Foot, fink upon it having the Right off the 72 the Ground clofe to the Left, which you fet afide rifting on the Toes, drawing the right Shoulder back, the left Leg immediately following the Right, with which ftep behind in the third Pofition the Knees extended and on the Toes; and for the third Step, flide the right Foot forwards in the fourth Pofition and fet down the Heel, which compleats the Boree: The Body refting thus on the Right, you may fink on that and make another Boree with the left Foot, obferving the fame Rules. Thefe Borees are ufed at the End of the *Bretagne* and other genteel Dances, and when well made are very graceful.

THIS Step is alfo made after another Manner, which is called the open Boree and is thus performed: Being in the firft Pofition with the right Foot off the Ground, fink on the Left and ftep with the Right in the fecond Pofition, and rife upon it: In rifting on the Right, the Left follows in the firft Pofition while the right Foot refts intirely on the Ground; then ftep with the left Foot in the fecond Pofition fetting the Heel firft down, and when the Body refts on this Foot, rife on the Toes, which brings up the Right, which flides behind the Left in the third Pofition and makes an End of the Step: But when you make another with the left Foot, you muft fet down the right Heel and fink upon it, and ftep afide with the left Foot after the fame Manner, and practife it with one Foot as well as the other. THIS

73

THIS Step is alfo made another Way, the Difference confifting in a Beat made by the Inftep in the half Coupee, thus: The Body refting on the left Leg you fink upon it, and in the

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Movement the right Leg which is off the Ground makes a Beat on the Inftep, and at the fame Time fleps afide in the fecond Pofition rifting upon it, and fo you purfue the Boree as before.

BESIDES there is ftill another which is called the clofe Boree, in which a Reft is made at the fecond Step, which I will explain. The half Coupee muft be made backwards in the fourth Pofition, the fecond Step quickly follows in the Third, and you remain a little in this Pofition on the Toes of both Foot flide to the fourth Pofition, which Movement is made by letting the Knee of the Hinder give way, which by its Flexion throws the Body on the foremoft Foot, and is the Extent of this Step.

THIS Step is ufed in all forts of Time and all Figures becaufe it is eafy and fluent, and is made after the fame Manner in turning about as otherwife: But it is the Mafters Bufinefs to inftruct their Scholars in the Regularity of the Dances they teach them, fince I fhall only explain the Method of making all thefe different Steps. L THERE

74

THERE is another Step of the fame Kind, which has the Name given it of the quick Boree or the Boree of four Steps; but as I have confulted very able Mafters not only on the Manner of forming the Steps, but alfo on the proper Names to be given them, and as I have found them divided in their Opinions, I will not take upon me to make any Decision, but leave them at their Liberty of calling them by what Names they think proper: But fhall only say, that the true Boree is what I defcribed firft, and the Second is a Fleuret; therefore as the true Boree has two Movements, and the Fleuret but one, in my Opinion I may give this the Name of the Double Boree, fince it begins by a half Coupee, then two Walks upon the Toes, and a half Bound, which ends this Step; therefore one may say that it is compofed of a Fleuret and a half Bound.

BUT as I only proposed to fhew the Manner of making all thefe different Steps, I fhall not infift on the Etymology of their Names, becaufe moft of thefe Steps are taken from feveral

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Dances in vogue in our Provinces, and which have all the Propriety of Names beftowed on them that the Art will permit.

FOR Example; the Rigaudon Step is taken from the *Rigoudon* , a Dance very much ufed in *Provence* , and which the 75 the Natives dance naturally, and every Diftrict different from another, which I obferved while I was in that Country.

THE *Gavotte* comes originally from the *Lyonnois* and *Dauphiny* , and 'tis from thence we borrowed that Number of Contretems we have in Dancing, introduced by the Pains and Care of the many great Mafters we have had, to whom we are obliged for having embellifhed thefe Steps with all the Graces they appear at this Time.

THE *Boree* comes from *Auvergne* , the *Menuet* from *Poitou* and *Anjou* , the *Pafspied* , which is the moft light and active, is moft in fafhion in *Bretagne* , though feveral Hiftorians mention it as a very old Dance: Befides, there are many more, the Original of which I don't pretend to give.

THERE is another Step called more diftinctly a Fleuret, and is made two Ways; but as I have not met with it in any Ball Dance, I fhall take no Notice of it, having mentioned it only fo far as it relates to a Boree of one Movement, and is called a Fleuret: Therefore I fhall leave the Explanation of it to another Volume, which will treat of the Manner of making all the feveral Steps in Theatrical Performances. L 2 CHAP.

76

CHAP . XXIX. Of Couplees of different Manners .

THE common Coupee is compofed of two Steps, a half Coupee and a Slide: But for fear the Term Slide fhould not be underftood by all that learn to dance, efpecially thofe young People whose over Sprightlinefs makes them forget the Leffons taught them by their Mafters, I fhall make the following Obfervation: A Slide is the Movement of the Foot before a Perfon, touching the Floor very lightly; by which it is to be underftood that this Step is

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moved more flow than if it did not touch the Ground at all; therefore a Slide signifies a very flow Step, which in some measure is the Perfection of the Coupee: The Sink ought to be made properly, the Rise in *Cadence* and supported with a Grace. When I say that the Sink must be made properly, I mean that a Person should sink at the End of the Time, to rise again as the Time is beat, which in Terms of Dancing is called *Cadence* .

THEREFORE to begin this Step with the right Foot, the Body must rest on the Left, and the Right be brought in the first Position; then bend both the Knees equally, and being 77 being bent, move the right Foot forwards in the fourth Position and rise on the Toes, extending the Knees; at the same Time the right Heel is set down, and the Knee bends, and the left Leg slides forward in the fourth Position, with the Weight of the Body resting on it, which finishes the Coupee.

OTHERS take it differently, that is after the half Coupee, being risen on the Toes, they slide the Foot into the fourth Position as they rise, the Toes pointing to the Ground, and the Leg well extended, and as the Leg moves forwards the other Knee gives way, and by this Movement carries the Body on the left Foot, which compleats this Step. These two Manners are both good, but I think the first the most easy, because the Body is more firm by resting on the right Heel: It is made backwards and sideways in the most agreeable Positions, according to the Figure that is to be followed.

AS it is made several Ways, and the only Alteration consists in the second Step, since the first is always a half Coupee, and having often explained the Manner of making these half Coupees, I shall repeat it no more in the following Steps, but only say, a half Coupee with such a Foot. There are also Coupees with a Beat often used in Ball Dancing: For Example; you make your half Coupee forwards with the right 78 right Leg, and the Left comes up striking the Calf of the Right and retires back to the fourth Position. This Beat makes the Equivalent of Time which should be reserved for moving forwards.

THERE are others where the half Coupee is made forwards: For Example; if you make the half Coupee with the right Foot forwards, at that very time when you have risen upon it the left Leg makes a Beat behind and before, and moves aside or remains off the Ground, according to the Connexion of the Step.

AND others which end by the Opening of the Leg, or a Turn of the Leg, with the Foot off the Ground to make another Step according as the Dance requires.

THEN there is another sort of Coupee called a Slip, used only to move sideways on a Line either to the Right or Left: For Example; if you would make these Slips to the Right, sink on the left Leg to make your half Coupee with the Right stepping aside in the second Position; and in rising you draw the Left behind in the third Position, leaving the Weight of the Body on it to make another with the Right; because there are commonly three made together, though but two in a Barr, for which Reason they ought to be made together, that by that Connexion the Movements should follow one another. TAEY

79

THEY are also made after another Manner, though they pursue the same Course; where a half Bound is made instead of a half Coupee, and the hinder Foot is brought into the third Position: But as three are made together as in the former, at the First the Foot is drawn behind, at the Second brought before, and at the Third it ends sometimes before, or the Heels close together in the first Position, and sometimes before in the fourth Position according to the Steps that follow. These last are the most lively, for their first Motion is a half Bound; but a Scholar must learn to do the first well, and the others will follow of themselves. CHAP.

80

CHAP . XXX. Of Coupees of Motion .

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THIS Step is one of the moft graceful and gay of all the different Steps that have been invented, for the Variety of its Movements, which are eafy and give a great Grace when underftood.

FOR this Reafon I will lay down the Manner of performing it with all the Propriety that attends it; therefore when you take your half Coupee, if forwards, you fink very eafily and rife on the Foot you move forwards, the Legs well extended; the Body refting on the foremoft Foot draws to it the Hinder, which is equally extended; but at the fame Infant the Heel of the foremoft Foot is fet down, and its Knee bends and the other Leg which is off the Ground opens a little afide, and the Knee which is bent extending it felf throws that Leg forwards, letting the Perfon fall upon it with a half Bound, which makes an End of this Step.

I fay it is diverfified by thefe Movements, becaufe it is compofed but of two Steps, and thofe two Steps contain two different Movements. The Firft is finking on one Foot, and making 81 making a Step with the other and rifting on it, which obliges you to do it gracefully. The Second is finking on that Foot, and rifting with more Life to fall on the other with a half Bound, which makes this Step gay and airy.

FOR thofe that make it going fideways 'tis the fame Thing, only that they carry the Foot in the fifth Pofition in the half Coupee, and in the Second for the half Bound: And others who take it from the firft, they move the Foot afide in the fecond Pofition, rifting upon it, and at the fame Time fet the Heel to the Ground to fink upon it; then the half Bound is made a crofs to the fifth Pofition, which finifhes the Srep. There are Examples of this Kind in the *Louvre* , which is one of the fineft Ball Dances, wherein different Manners are fo properly introduced, that the Legs feem to exprefs the Notes; which proves that Harmony, or rather that Imitation of Mufick with Dancing, fince the Sweetnefs of its Sounds ought to be imitated by the moft eafy and becoming Steps: And as this is one of the moft agreeable, there is a Manner of moving the Arms gracefully with it, that fhall be explained in the tenth Chapter, Part the Second. M CHAP.

CHAP . XXXI. *Of the falling Step and Gaillard .*

THIS Step is very fingular in the Manner of making it, and I believe has its Name only from its Formation, whereas for the moft Part all others are compofed of other Steps but this is different from its firft Movement; for you muft firft rife on the Toes and fink after the Step, as will appear by this Defcription of it: For Example; to make the falling Step with the right Foot, having the Body refted on the Left, and the Legs afunder in the fecond Pofition, in rifing on the left Foot the right Leg follows; for the Body inclining to the Left, draws the right Leg, which falls behind in the fifth Pofition, refting intirely on the Ground, and its Knee bends which raifes the left Foot, and the right Knee extending again obliges you to fall on the left Foot in the fecond Pofition, which is a half Bound. This Step is not difficult to perform when a Perfon knows how to take the proper Movements; for 'tis the Strength of the Inftep and Inclination of the Body that draws the Legs, and the Knees bend as if their Strength failed them, which forces the Heel of the right Foot drawn behind to rest on the Ground, and its Knee bending by the Weight of the Body upon 83 upon it, like a Spring prefs'd ftrives to extend it felf; therefore the Knee by its Extenfion throws the Body on the left Foot, which compleats the Step.

THE Defcription I have given of this Step is only to fhew the Singularity of it, and to give a clearer Idea of it to be the better able to perform it, becaufe another Step goes before this and by their Union obliges it to change its Name.

FOR Example; it may be preceded by a Coupee or March, and very often by a joined Step which makes it change its Name to that of the Gaillard Step; for the Gaillard is compofed of a joined Step, a Walk, or a falling Step, which is all the Compofition and is often repeated in a Dance which bears its Name, which makes me believe that to be the Reafon of its acquiring the Name of the Gaillard Step.

HOWEVER it may be, this Step is very graceful and justly preferred in Ufe, and is introduced in several Ball Dances: It is made both before and aside bringing up the Feet in the same Manner.

I shall begin first with that made forwards: Having then the left Foot before in the fourth Position and the Body on it, the Heel of the right Foot off the Ground ready to move, M 2 from 84 from thence you sink on the left Foot, and at the same Instant the right Leg rises; and in rising to make a Bound the right crosses before in the third Position; falling from this Rise on both Feet with the Knees extended, and the right Leg which had crossed before, steps forwards in the fourth Position with the Weight of the Body upon it, and rises at the same Time, which brings the left Leg behind up to the Right; but it no sooner touches it than the Foot is set down to the Ground, and the Body resting upon it makes the left Knee bend by its Weight, which obliges the right Leg to rise; but at that very Moment the left Knee that is bent endeavouring to extend itself, throws the Body on the right Leg which rests on the Ground in making a Bound, called *Fetté chaffé*; but in falling on the right Leg the Left rises and the Body being in its Equilibrium or Balance, entirely rests on the right Foot: You may from that Situation do as much with the left Foot: I think this Step very graceful when well executed, and deserves Attention: It is also made sideways on a Line but different from that forwards.

FOR Example; having the Body resting on the left Foot, you sink and rise with a Bound, and bringing the right Foot up to the Left in the first Position falling on the Toes of both Feet; but the Body rests on the Left, because at the same Time 85 Time you move the Right aside in the second Position, rising upon it to make your falling Step, which is the second Part of the Composition of the *Gaillard* Step: But as I have given already a Description large enough of the falling Step, it seems useless to repeat it a second Time, this Step being always preceded by a *Coupee* and produces a good Effect by the reserved Time that ought to be observed in the Performance. CHAP.

CHAP . XXXII. Of Pirouettes .

THE Pirouett is a Step which is made in one Place, that is to say, it neither moves backwards or forwards, but its Propriety consists in the Body's turning about either on one Foot or both as on a Pivot, either in a quarter or half Turn, according as the Foot is crossed or the Figure of the Dance requires.

SUPPOSING it then to be made with the right Foot in a quarter Turn to the Right, sink on the left Foot the Right being off the and as the left Knee bends the right Foot that is off the Ground forms a half Circle; then setting down its Toe behind the left Leg in the third Position to rise on the Toes, you make a quarter Turn; whereas if you would make a half One, you must set down the Toes of the crossing Foot even in the fifth Position which in your rising will make it a half Turn.

IT is also to be observed that when you rise, the Foot which made the half Circle, and was set down behind in the third or fifth Position, by the Body's turning, changes its Situation 87 Situation though not its Position the Foot behind becoming foremost But when you have risen and made the quarter or half Turn, the Heel of the Foot on which the Body rested must be set down to be the more firm to take another.

THIS Step is very agreeable when made carefully, and ought to be attended with a Movement of the Arms, and a graceful Inclination of the Head to make it perfect; which shall be explained more at large in the second Part, this treating only of the Formation of the Steps, and the other of the Movement of the Arms, according to the Rules of Art.

BUT as this Step is very becoming and requires some Thought to make it well, it has engaged me to make the following Remarks for the better Instruction to perform it is all its Proprieties.

FIRST in the Pirouett, in which the Body rests only on one Leg, the Sink ought to be taken very easily, the Body resting entirely on the Leg that bends, because the other that forms the

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Circle has nothing but the Toes on the Ground, and is only used as a Guide for the Body, if I may be allowed to say so, to turn so far as it points; and when you rise again it should be with the same Ease that you sink, for easy Movements are always the most graceful and agreeable. IT

88

IT is made after another Manner, which is sinking on both Legs, and is a very easy Step, it being nothing more than sinking equally on both Knees, and rising again: For Example; the right Foot being before in the fourth Position, the Body rested on both Legs, you sink on both Knees and rise again, turning the Body a quarter Turn to the Left, and the contrary Way when the left Foot is foremost.

THERE is also another in a different Kind from the former, after this manner: Being in the second or fourth Position, for it is taken equally from either, and the Body on one Foot, the Toes of the other on the Ground, you sink with both Knees and rise with a Hop on the Foot whereon the Body rested; but in making the Hop, the Leg of that Foot which was but pointed on the Ground, extends, following the Body in the Turn it makes either to the Right or Left. If you are to turn to the Right you sink and hop on the left Foot, and the right Leg and Arm are extended and the same with the other Leg and Arm if you turn to the Left.

CHAP.

89

CHAP . XXXIII. Of *Ballances* .

A BALLANCE is a Step made on the Spot, as a Pirouette, but is commonly made to the Preference, though it may be made turning; but as it is only the Body that turns, and no different Motion is made in the Step, for this Reason I will describe the Manner of making it to the Preference: First I shall tell you that it is composed of two half Couplees, the one made before, and the other behind; viz . you sink from the first Position, and make a Step in the Fourth, rising upon the Toes; then you set the Heel on the Ground, and the other Leg that is off comes up to that before which you rose upon, then you sink on that Foot with which you

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made the first Step, and the other being bent, steps again backwards in the fourth Position and you rise upon it, which finishes the Step: But at the first half Coupee the Shoulder is shaded and the Head makes a small Motion, which gives a Grace to this Step, and which I shall explain with the Manner of moving the Arms in the second Part.

I have seen many make them sideways in the second Position, but they do not appear to me so graceful, because the Body seems to waver; besides, the Motions of the Head and Arms are not so advantageous: For those that are made in turning, they all depend on the Sink and Rise, and the Preservation of the Proportion of the Step, and the Position of the Feet that the Body may keep its Poise, since all Steps made in turning are more difficult in their Execution than those made forwards.

THE Ballance is a very becoming Step, and is used in all sorts of Time; though the two Steps of which it is composed are raised equally with one another, and for this Reason it is that it is so agreeable to all sorts of Time, because it is the Ear that is the Guide, and quickens or slackens the Movement.

IT is very much used in figured and common Minuets, as well as the Paffied: It is made instead of a Minuet Step, and therefore ought to be more flow, since the two Steps are to take up the Time of four. CHAP.

91

CHAP . XXXIV. *Of the Siffonne Step .*

HAVING taught the Manner of performing all the different Steps consisting in only sinking and rising, I now come to those the Movements of which require more Strength, which are the springing or hopping Steps; and as the Siffonne Step seemed to me to be the most easy, I shall begin with it to teach the Manner of making them.

THE Composition of this Step consists of two Manners of springing or hopping different from one another; viz. to sink to rise and to fall again to sink, and the other being funk is to rise

again with a Hop: Therefore if you would make this Step with the right Foot, having the Body refted on the Left you muft sink upon it, and the right Leg which is free from the Floor, opens at the fame Time afide; but when you rife again with a Spring or Hop, it croffes before the Left in the third Pofition, falling on both Feet, and remains bent to rife again with a Hop at the fame Time on the right Foot, which finifhes the Step.

IT is made after the fame Manner backward, except that inftead of taking the Movement from behind to make it N2 forwards, 92 forwards, it fhould be taken from the Leg before to make it behind, falling on both Feet in riling on the Leg that moved backwards.

THERE are others that are made on the Spot, but at the fecund Hop you rife on the hinder Foot, that is, you sink on the left Foot in hopping, and in falling on both Feet, and at the fecund Hop you rife on the left Foot, and the right is off the Floor ready to make another Step.

THEY are made alfo turning, the Manner is the fame of falling on the Feet and rising on one Foot; there is only the Turn of the Body that makes the Difference, becaufe the Legs being to fupport the Body, they follow it in all its Motions: Besides, the Master in leading his Scholar by the Hand will confirm him in what this Difcourfe has hinted.

STEPS in turning are more difficult than thofe made forwards: There are others befides that are almoft the fame as before-mentioned, except that the firft Hop you fall on both Feet, without bending the Knees; but then you sink afterwards to make the fecond Hop, which may be called the *Siffonne Coupee*, becaufe there is a Reft made to sink at the fecond Hop. This Step is placed in different Strains in the Dance called the *Louvre*; and as it is a Meafure of flow triple Time, this Step ought to be made in that Manner, becaufe it compleats the Time and expreffes the Cadence better. CHAP.

THIS Step is very fingular in its Compofition, and is made in the fame Place without advancing or retiring back, or going fideways; and if the Legs make feveral different Motions it is very lively in its Manner, therefore it is fet to a light double Time, as Borees, Rigaudons, &c.

IT begins from the firft Pofition, you fink equally on both Knees and rife with a Spring or Hop; and in rifting the right Leg opens at the fame Time fideways, and the Knee extends and returns at the fame Time to the firft Pofition but it is no fooner fet down than the Left rifes opening afide without any Motion of the Knee, the Movement being taken only from the Hip, and falls down at once; both the Feet being upon the Ground you fink and rife with a Hop, Bound, or Spring, falling on both Feet, which makes an End of this Step. Afterwards you make another Step either forwards or fideways, according to the Step you defign to make, but independant of the Rigaudon Step, only to unite that Step with another, and to render the Movement of the following Step more eafy ALL

94

ALL thefe different Movements fhould be made together, forming but one Step to a Barr of double Time, as I have already faid; therefore all the Care that is to be taken in making this Step is to extend the Knees well when you rife, and when you make a Bound or Spring to fall on the Toes with ftrait Knees, which makes you appear more light and active.

AS this Step is very much ufed in *Provence* , I have feen it made fomewhat different in that Country, where inftead of opening their Legs fideways they crofs them a little forwards: But the Step has not the fame Grace; and befides when you make them with one Leg before another, it looks as if you were going to kick the Perfon with whom you dance. CHAP.

95

CHAP . XXXVI. Of Bounds or half Capers .

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As these Bounds have been mentioned in several Places without any Instruction given how to make them, they shall be the Subject of this Chapter, to pursue the Order of Steps, that is to proceed from the most easy to the most difficult.

THIS Step makes but part of another Step, as has been already observed; therefore a single Bound cannot complete a Bar of Time in Musick, but two must be made together to be equal with another Step; but it is easily joined in the forming of other Steps, as we see at the End of the Minuet Hop in the Couplees of Motion, the falling Step, the quick Boree, &c, which gives them more Life..

AS Rising consists in the greater or less Strength of the Inflection, for this Step depends on it to be performed with Activity. To make one forwards, I suppose the left Leg before and the Body upon it, the Right close to it and ready to move the Moment you sink on the left Leg; and when you rise, which is by the Force of Extension of the left Leg, you fall 96 fall on the Toes of the Right, which had completed its Motion forwards in the Sink, and set down the Heel afterwards, which is all the Step: Therefore you may make several together with one Foot as well as the other, observing this Rule.

THEY are also made backwards and sideways, by sinking on one Leg and falling on the Toes of the other.

THEY are yet made after another Manner which requires more Strength in the Spring, Quickness in the Rise, and Extension of the Legs, striking them one against the other, falling on the contrary Foot to that sunk upon, and then change their Names and are called half Capers: But as these are Steps for the Stage, and in this Treatise I undertook to teach the Manner of making Steps used in Ball Dancing, I shall not trouble my Reader with these latter, which are only for those whose Form is exquisitely nice, and who make Dancing their Business.

AS for Women they ought not to spring so much, it is sufficient that they keep time in sinking and rising easily on the other Foot; therefore in a Dance with a Woman, wherein there are Bounds and other springing Steps, a Man should moderate them to preserve that Harmony between the Sexes so essential in Dancing. CHAP.

97

CHAP . XXXVII. Of The Contretems of the Gavotte, or Contretems forwards .

THE Contretems are those springing Steps which give a Life to Dancing by the different Manners of their Performance; for this Reason I shall shew how to make them forwards as the easiest Way.

TO make one with the right Foot, the Body must be on the Left in the fourth Position, the Heel of the right behind up; then sink upon the Left, and rise upon it with a Spring; but at the same Time the right Leg, which was ready to go, moves forwards in the fourth Position and on the Toes, both Legs well extended; afterwards make another Step forwards in the fourth Position with the left Foot, which makes the Contretems complete.

AFTER the same Manner it is made behind: For Example; the left Foot being behind in the fourth Position with the Body upon it, sink on that Foot and at the same Time let the right Leg rise extended, and fall behind in the fourth Position; afterwards make another Step behind with the left Foot and on the Toes; but at this last Step the Heel must be set down, which makes the Body rest easily and finishes the Step. This Step is made in a Barr of quick, common, or triple Time, and in the Time of a common Boree. CHAP.

The first Movement of the Contretems.

The second attitude after the Spring

99

CHAP . XXXVIII. Of several sorts of Contretems sideways .

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THE Contretems sideways is made different from that forwards, especially that with the Legs crossed; the Difference is, that in that forwards you sink but upon one Foot, and in this on both: For Example; if you are to make a Contretems coming from the Left, it must be with the right Foot having both Feet in the second Position and the Body perpendicularly upright; then sink as this Figure represents, and rise with a Spring.

BUT as the Movement of springing requires more Strength than that of rising upon a half Coupee, in rising again the right Leg throws the Body on the left Foot, and remains off the Ground extended by it, as represented by this second Figure; afterwards you make a Step with this same Leg crossing before in the fifth Position, resting the Body on it, and then make another Step with the left Foot aside in the second Position, which makes an End of this Step. O 2 MANY

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100

MANY People make this the same Way as that forwards, that is to say, the Body being on the left Leg they sink upon it, the right off the Ground, but to me the Body does not seem so firm, and the Leg moves too quick; besides, it has not so good a Grace, which I have often observed, and for this Reason I have given this Attitude that it may be the better apprehended.

THESE Contretems are also made in turning, and are taken after the same Manner; therefore in making this Step, you may make a half or three quarter Turn according to the Composition of the Dance.

IT is made also after another Manner, which is called the Chaconne or open Contretems, and which is different, yet is made by bringing up the contrary Leg as well as that forwards, viz , the left Leg being before and the Body upon it, the right Leg comes up behind, and you sink and rise on the left Leg with a Hop, and the right Leg which is off the Floor moves

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afide in the fecond Pofition, and the Left behind or before in the fifth Pofition, which is the Extent of this Step, which is generally made ufe of to go fideways, and is compofed of one Movement with a Spring and two Walks on the Toes; but at the Laft the Heel muft be fet down to make the Body firm to be able to take another Step. But this Way of 101 of making this Step is to go to the Right, whereas the Hop or Spring contrariwife muft be made on the right Foot to return to the Left.

IT is alfo to be obferved after a Sink and Spring, or Hop, to fall again on the same Spot, efpecially in genteel Dances, in which the Steps ought to be performed with all Regularity and Proportion.

THERE is yet another fort of Contretems called the Contretems or Compofed Hop of two Movements, which Manner is the moft becoming and gay, efpecially for thofe that are light and active, and alfo makes thofe fo who are not fo naturally, would they but make a clofe Application; but for the better Apprehenfion I will explain it in all its Circumftances.

THIS Step is made forwards, backwards, or fideways, as well one way as another; but I fhall begin with that made forwards: To make one with the right Foot, the Left muft be before in the fourth Pofition with the Body upon it, then fink and rife with a Hop on the fame Foot, the right Leg behind moving forwards at the Time of the Sink, and remaining extended off the Floor during this firft Movement; afterwards another Movement is made by a Sink on the left Foot, which throws the Body on the right forming a Bound; therefore this Step is compofed of two different Movements, 102 Movements, to wit, to fink and hop on one Foot, and then to fink on the fame Foot and throw the Body on the other.

I have already faid that all thefe different Steps are equally the fame for Women as well as Men, only that they fhould not fpring fo high: But as to the Sinks they fhould always be made full, efpecially at firft learning, becaufe they render a Dance more agreeable; whereas when they are not, the Steps are hardly to be diftinguifhed, and the Dance feems ftiff and dry.

I have told you that thefe Steps are the fame back wards, obferving the fame Circumftances; that is to fink and hop on the Foot placed behind, while at the fame Movement the Foot before rifes, remaining off the Ground and is fet down behind when the fecond Movement is made, which is a half Bound, and ends this Step.

THOSE fideways are commonly taken after a Boree Step before and behind; therefore you fink and hop on the Foot that makes an End of the Boree, and that which is before rifes; and at the fecond Movement you fall on that Foot, placing it in the fecond Pofition. CHAP.

103

CHAP . XXXIX. Of Chasses of different Manners .

As there are feveral Chaffes different from one another I fhall begin with the moft eafy, or thofe moft ufed in Ball Dances, fuch as *l' Mariée, l' Allemande, la Babet* , and feveral others.

THIS Step is commonly preceded by a Coupee, or other Step that leads to the fecond Pofition, becaufe this Step is taken from that Pofition, and is made fideways either to the Right or the Left; but to explain it more clearly I fhall fix the Side: For Example; if to the Left you fink on both Legs and rife with a half Spring or Hop, that is to fay, flipping on the Ground; and in taking this Movement on both Feet, the right Leg approaches the Left to fall in its Place; therefore by confequence the Chaffée drives it farther off in the fecond Pofition, which ought to be performed very quick; becaufe you fall again on the Right firft, and the left Leg is placed quickly in the fecond Pofition, which makes it appear as if a Perfon lighted on both Feet, as two are commonly made together; for this Reafon at the firft Spring you fall again, fink, and at the fame Time fpring a 104 a fecond Time, carrying the Body either on the right or left Leg, according as the next Step requires: But when you have made feveral together, as in the *Allemande* , you make your Springs or Hops together without rifting on one fingle Foot, and without rifting as practifed when there are but two, as I have already faid.

THIS Step is fluent, because in springing you gain Ground to perform the Figure which the Dance requires; it is gay when several are made together, for one appears to be always off the Ground, and yet with only a half Spring.

IT is made the same backwards, changing only the Positions, viz . being in the fourth Position, the right Leg before, you sink and rise with a Spring returning back, and the right Leg in falling comes into the Left's Place, which drives the hinder back in the fourth Position; but as you fall with a bent Knee after the first Spring, so after the Second you rise with a straight one, either on the right or left Leg, according to the Step that follows; observing always that at the first Spring that it is the foremost Leg that drives the other, and is always set down first, as I have said of those sideways. THERE

The first attitude of y e Chafsee in the Babet .

105

THERE is also another Sort which properly may be called Bounds *en Chafez* , as will appear by the Manner of making them, which is thus: The Body being on the left Leg you sink on it, and the Right which is off the Floor moves forwards extending it self, and when you have risen it crosses with a Bound in the third Position, which forms this Bound *Chaffee* ; this right Foot falling before the Left takes its Place, and by consequence obliges it to rise behind and the right Knee to bend afterwards; but in rising you throw your self on the Left, which falls behind in the third Position driving the Right and making it rise; then you sink on the left Leg and throw your self again on the Right, as at the first. These three Movements ought to follow one another without any Interruption, as well as the Ballance of a Pendulum: For the Moment that you sink on one Leg, its Movement raises the other, and in rising you throw the Body on the right Foot before, and at the second Movement you fall again on the Left; by which you see the Equilibrium or Balance to be observed in this Step, and which is the Beauty of it.

THERE is also another, which comes up very near to this last, but is different in this, that it hath two Steps in its Composition; the First is a Bound, and the Second a Walk after this Manner: For Example; if you return to the Left, having the Body on the left Foot, and the Right off the Floor as this first Figure represents, from that Situation you Perform 106 easily, and in rising the right Leg which is off the Ground is brought up to the Left, making a Bound *en Chaffez*, letting the right Foot fall behind the Left in the third or fifth Position; this bounded Movement, by the Weight of the Body, which falls with the Foot, raises the left Leg, which afterwards moves sideways making a Walk on the Toes; but it is no sooner set down than the Body comes upon it, which raises the right Foot, and the left Heel is set down to be the more firm to make another, because these Steps are made very light, being no more than half Movements of the Instep, Knee, and Hip. This Step has two different Times, the right Leg rises at the Beginning, as demonstrated by the first Figure, and in falling on the right Foot the left Leg rises extended, as you see by this second Figure; and from thence you move into the second Position, which ends this Step. They should be made together, and very quick, because they fall between two Bars of quick common Time, and are very gay and lively. There are other Sorts, but not used in Ball Dancing, therefore, I pass them by. C H A P.

The second attitude of the Chassée in the Babet .

107

CHAP . XL. Of Sallies or Starting Steps of the Feet .

This Step having appeared singular to me in its kind, and as it is introduced in a Dance called the *Babette*, I think myself indispensably obliged to give a Description of it.

IN its Manner it seems to me to partake of the falling Step, for a Person must be raised on his Toes to begin it.

BEING raised on the Toes, as I have said, the Feet in the fourth Position, and the Weight of the Body equally on both, supposing the right Foot foremost, you from thence let your two Legs first start or flip, as if your Strength failed you, letting the right Foot flip behind and the Left come forwards, separating both at the same Time, and in falling the Knees bend and at the same Instant you rise again, re-placing the right Foot before and the Left behind, which brings you to the same Position from whence you began: But still you, Knees are bent, and you rise at the same Time throwing the Body on the left Foot, and bringing by this springing Movement the right Foot up to the Left, setting the Body in the 2^d first 108th first Position you then make a Step with the left Foot, which is called disengaging disengaging the Foot, and give your self Liberty to pursue other Steps; but this Connexion of Steps is made in the Extent of two Bars of quick common Time, and I have endeavoured to describe the Particulars as full as possible for the more easy Performance of it.

THIS Step is also made in turning; and there are besides starting Steps after this Manner, viz . having both Feet in the first Position and raised on the Toes, you let them start afunder the Distance of the second Position, the Knees bent in falling, and in rising you bring both the Feet close together again in the first Position, and afterwards disengage one or the other to make what other Step you design.

BUT that you may understand this Step better in all its Movements, I have put these three Figures together to shew the different Actions, viz . The First is when you are raised on your Toes the right Foot before and you let both Feet start afunder, the right Foot which was before falling behind with the Knees bent as this first Figure represents; the Second shews the Change at the second Movement, when the right Foot comes again before, the Knees bent as before; and the Third represents the last Movement, which ends in a closed Step and compleats the Whole. CHAP.

The first attitude of y e Sallies or Starting Steps .

The second attitude of the Sallies

The third Attitude of Sallies or Starting Steps .

The Demonstration of the Opening of the Leg .

109

CHAP . XLI. Of the Opening of the Leg .

THE Opening of the Leg is an Action which the Leg performs to shew the Agility requisite to keep the Body in its Equilibrium or Poize while one stands on the other Leg, and also to make it appear that one knows how to move with Grace and Ease without disordering the Body, which is one of the Perfections of Dancing, to know how to move the Legs in different Steps and keep the Body upright and in an agreeable Situation: Besides, this Step or Action being made very flow after another Step which has been performed quick, affords a Variety that denotes a good Taste of Dancing, by preserving a Gravity in the flow Steps and Activity in the quick.

THEREFORE if you are to make an Opening of the Leg with the left Foot, the Body must rest on the Right in the fourth Position, that the hinder Leg may rise from its Position and move slowly by the Right, crossing before in a half Circle which ends sideways, the Leg remaining still off the Floor to make any other Step the Dance requires: But to give a fuller Demonstration, when the left Leg moves forwards to the Right its Knee is extended, and when it crosses it bends extending again in finishing the half Circle, as expressed by this Figure, where the Words are thus written; *The half Circle made by the Leg .* CHAP.

110

CHAP . XLII. Of Beats after different Manners .

BEATS are also Movements off the Floor, made by one Leg while the Body rests upon the other, and embellish Dancing, especially when made free and easy: And as they are made several Ways and are often intermixed in Ball Dancing, I shall shew how to perform them.

FIRST it muft be underftood that the Hip and Knee form and difpofe this Movement, the Hip guiding the Thigh in opening or clofing, and the Knee by its Flexion making the Beat by croffing the other Leg either before or behind.

SUPPOSING then the Body on the left Foot, and the Right off the Ground well extended, you muft crofs it before the Left, bringing the Thigh clofe and bending the Knee, and extend it opening fideways, the Knee bending again in croffing behind; then extend it again and make feveral together, as well with one Leg as the other, till by practice you'll come to make them quick, obferving at each Beat to extend the Knee after you have bent it. THEY

111

THEY are taken fometimes hopping, and begin with a fort of Contretems in hopping on one Leg, afterwards the Leg which is off the Ground makes two Beats, one before and the other behind, and falls in the fourth Pofition behind with the Weight of the Body upon it, to be able to do as much with the other Leg.

THE Body upon making thefe Beats ought to be fhaded on the fame Side; that is to fay, if the Beat is made with the right Leg the right Shoulder ought to be drawn back.

IT fometimes happens that fingle Beats are intermixed with other Steps: For Example; you make a Coupee forwards with the left Foot, and the right Leg which is behind makes a Beat, ftriking againft the Left, and falling back in the fourth Pofition; but this beat is made with the Legs ftraight, becaufe upon the half Coupees made forwards, one fhould be raifed on the Toes and the Legs extended, and this is the Time in which you make this Beat, the right Leg falling back, the left Heel is fet down to the Ground, which makes it very eafy for the right Foot to fall in the fourth Pofition, as I have already faid in the Chapter of Coupees.

THERE are alfo other Beats differently made, wherein the Hips are only employed, as in Capers and other Steps made 112 made ufe of in Stage Dancing, which would engage

me in so long a Description; therefore I shall make an End of this first Part to come to the Second, which teaches the Manner of moving the Arms agreeable to every different Step.

The End of the First Part. THE

113

THE Dancing-Master.

PART the Second

CHAP . I. *A Discourse on the Arms, and of the Use of knowing how to move them gracefully .*

NOTHING is more advantageous to those who have an Inclination for Dancing, and a Disposition to perform well, than to take care to move their Arms with a Grace: For this Reason they should be attentive to the Rules I am going to prescribe, that they may the more easily take their Lessons of their Masters, and improve. Q INDEED

114

INDEED a good Master knows how to dispose them properly according to the Make of his Scholar, to raise them higher if of low Stature, and if Tall to bring them down to an Equality with the Hips; but if the Subject is of a just Proportion, he should keep them out even with the Pit of his Stomach: A Remark I have known to be made by the most able Masters of this Age.

AND besides, every Body knows that Monsieur *Beauchamp* was one of the first that introduced them, and laid down Rules, and from thence the Desires of so many Persons of both Sexes have arose to practise them to add to all the other Graces, for which they are obliged to him and some other extraordinary Masters.

FOR my own part I shall only say that I look upon the Arms in Dancing as a Frame made for a Picture; for if it is not made to fit, how beautiful soever the Picture may be, it will want

an Ornament: Therefore how well soever a Dancer may perform with his Feet, if his Arms are not easy and graceful, his Dancing will appear heavy and dull, and by consequence will have the same Effect as a Picture without its Frame. Some may argue that it is a particular Gift, I own it; but nevertheless I hope to be able to lay down Rules to acquire them by a full and plain Demonstration, which may contribute to the Improvement of Youth, as well as the Ease of their Masters, which is all that I propose in my Book. CHAP.

The Elevation of the Arms to Dance .

115

CHAP . II. Of the Position of the Arms and their proper Elevation .

AS the Grace of the Body, as I have already said, depends on the moving the Arms well, one cannot take too much Precaution to understand how to dispose them first, that they may move with all necessary Freedom; therefore I suppose in the Elevation which I represent by this Figure, that a Person should be well proportioned, and of a middle Stature, so that in my Opinion, and according to the Rules, the Arms should be raised to the Height of the Pit of the Stomach, as demonstrated by this Figure.

IT is drawn in a front Prospect to distinguish all the Parts in a just Proportion, the Head is upright, and the Body rested on both Legs, with the Feet in the second Position, which is relative to the Arms, in that the Legs being open and the Feet on the same Line, the Arms ought to be opened and raised equally; for if they were higher they would look like a Cross, and besides would be more stiff, and want that Softness; yet as there is no general Rule without an Exception, Q2 and 116 and as we are obliged to help or hide the Defects of Nature, it is the Business of the Master to make a proper Disposition for the Scholar: For Example; if a Person's Shape be too short, he should necessarily make him raise his Arms a little higher to make his Shape more easy, which by consequence will add a Grace: Whereas on the other hand, if the Waiste be too long, the Arms should be levelled to the Height of the Hips, which diminishes in some measure that Disproportion, and gives all that

Air which would have been wanting without this Care. I have also represented the Hands neither open nor shut, that the Movements of the Wrift and Elbow may be performed with all Ease and Freedom; whereas if the Thumb was to touch one of the Fingers, it would make the Motion more stiff.

I am not so over fond of the Attitudes of my Figures for the Elevation of the Arms, but have advised with People of great Abilities, not only in Dancing but also in Drawing, whose Approbation was that they were drawn according to Rule, and to move with Ease in the different Steps where Contraft, which sets off Dancing, is to be observed. CHAP.

117

CHAP . III. *Of the different Movements of the Arms .*

WE reckon three Movements of the Arms as well as the Legs, the which are relative one to the other; viz . that of the Wrifts, that of the Elbows, and that of the Shoulders, which must agree with those of the Legs in this, that if you make half Couplees in Marches and Openings of the Legs, and other Steps which are taken more from the Inftep than the Knee, the Wrifts then move; whereas if they are Steps where the sinking is lower, such as the Boree Step, Courant Step, the Siffonne, the Contretems, and other Steps which require Contraft or Opposition, then 'tis the Elbow that moves or is most in sight; because the Elbow ought not to move without being attended in its Motion by that of the Wrift the same as the Inftep and Knee, which cannot finish its Movement without rising on the Toes, therefore of Consequence the Inftep compleats it.

AS to the Movement of the Shoulder it is not apparent but in the falling Step, where it seems by the Inclination of the Body as if ones Strength failed one; so the Shoulder by its 118 its Movement makes as if the Arms fall, which shall be explained hereafter in the Manner of moving the Arms in each Step.

THESE Movements of the Shoulder appear yet more in Opposition, in that the Arm being extended, the Shoulder is shaded behind: For Example; if you go by any one aside,

you draw back your Shoulder. But to underftand it better, I fhall explain the Manner of taking the Movements of the Wrifts, feparately from thofe of the Elbows, in the following Chapters, to fhew the Difference, that we may be able to come at that Exactnefs and Gracefulnefs which Dancing requires. CHAP.

The first Representation of the arms for the movement of the Wrifts .

119

CHAP . IV. Of the Manner of moving the Wrift .

THOUGH the Movements of the Wrifts feem no ways difficult, yet they deferve our Attention in that they afford Grace when they are moved with Eafe, and according to the Rules which I fhall lay down; therefore I fhall place Figures in all the neceffary Places for fuller Inftruction, as appears by this firft Demonftration (I), which reprefents the Hand turned upwards, and by (2) the Hand downwards, the one oppofite to the other.

BUT as the Movement of the Wrift is taken two Ways, viz . from above downwards, and from below upwards, therefore when taken from above downwards the Wrift muft be bent inwards making a Turn of the Hand, which from this fame Movement returns to its firft Situation, as demonftrated (3) by thefe Words, *The Turn of the Hand* , which exprefs the Manner conformable to the firft Representation of the Arms (1); but Care fhould be taken not to bend the Wrift too much, which would make it look lame. AS

120

AS to the fecond Movement which is taken from below upwards, the Hand being turned downwards as reprefented by (2), the Wrift muft be bent (4); then let the Hand return upwards, making a half Turn as traced by thefe Words, *The Turn of the Wrift* ; and by this Movement the Hands are in the fame Situation as at (I). CHAP.

121

CHAP . V. Of the Movement of the Elbow and Shoulder .

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THE Elbow as well as the Wrift has its Movement from above downwards, and from below upwards, with this Difference, that when you bend with the Elbows the Wrifts move with them, which prevents the Arms from being ftiff and gives them a great Grace; but yet the Wrift muft not be bent too much, for that would look extravagant, and is the fame with the Legs; for when you bend the Knee it is the Inftep that compleats the Movement by rifing on the Step, and fo of the Elbow with the Wrift.

BUT as thefe Movements require a clear Underftanding, the demonftrative Figures which I have made ufe of feem to me as neceffary as the Difcourfe, which obliges me to make ufe again of this fecond Representation of the Arms, that nothing may be omitted to make all thefe Movements proper.

THEREFORE to move from above downwards, the Arms being difpofed as they are reprefented (5), the Elbow and Wrift muft be bent, as thefe Words, *The Turn of the R Elbow* , 122 *Elbow*, *The Turn of the Wrift* fhew you; and when the Arms are bent (6), you extend them (7), and the Arms return in the Situation they were before at (5): So alfo when you make a Movement of the Wrifts, they fhould bend and extend the fame as if they bent with the Elbows.

AS to the fecond Movement which is taken from below upwards, the Hands are turned down as fhewn by (8), the Wrifts and Elbows muft be bent in making only a Circle, as traced by thefe Words, *From below upwards* , in both to fhew that they ought to bend equally together, and return in the fame Attitude (5).

THIS laft Movement from below upwards is as neceffary as the Firft, becaufe there are Steps to which they muft be moved from below upwards by Oppofition; for commonly the extended Arm is turned downwards, and bends in Oppofition to the contrary Foot, which fhall be explained more at large in the following Chapter.

AS to the Movement of the Shoulders, as they are no where distinguished but in the falling Step, when the Arms are extended (9) they muft fall a little lower than the Hips, without bending either Elbows or Wrists, as expreffed by thefe Words, *The Fall, The Rife* , at each Arm; for when they fall they rife to the Height again from whence they fell, which is folely by the Movement of the Shoulder. CHAP.

The second Representation of the movements of the Wrist, Elbow & Shoulder .

123

CHAP . VI. Of the Oppofition of the Arms to the Legs .

OF all the Movements in Dancing, Oppofition or the Contraft of the Arm to the Leg is the moft natural to us, and the leaft regarded: For Example; to fee different Perfons walk, you will find that when they ftep with the right Foot forwards, the left Arm will naturally oppofe it, which feems to be a certain Rule: And on this fame Rule able Dancers have moved their Arms, bringing the Arm in Oppofition to the Leg, that is, when you have the right Leg before you, the left Arm ought to be in Oppofition during the Extent of the Step. I call it the Extent of the Step, becaufe in the Courant March, which is but one Step, if 'tis made with the right Foot the left Arm moves oppofite, as alfo in the Boree Step, or Fleuret forwards, the which though compofed of three Steps does not oblige to three Changes of the Arms, it being fufficient only to oppofe to the firft Step. But as this Oppofition requires a fuller Demonftration, I have R 2 drawn 124 drawn this Figure in proper Attitudes. The Body is upright, the Head is turned afide to the oppofite Arm, which is the Right and is bent before; the Hand raifed to the Height of the Shoulder and a little forwards, the left Arm extended and drawn a little back, but raifed to the Pit of the Stomach; the Body refted on the left Foot, and the right Heel off the Ground ready to make a Step.

BUT when you would change the Oppofition, take care that your Arms move together and make each a contrary Motion, in that the Arm which is extended turns downwards (3), and that which is oppofite (2) makes a half Circle, according to thefe Words, *The Turn of the*

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Elbow from above downwards , which ought to be made at the same Time one with the other, to be at one and the same Time both turned down as shewn by (4).

BOTH being then down, the left Arm returned *from below upwards* (5) as these Words, *The Turn of the Elbow from below upwards* shew, and the right only returns the Hand upwards, which is done by a little Turn of the Wrist from below upwards, and finishes the Change of Opposition as shewn by (6) and (7). Though I have said that these Movements should be made together, I repeat it again that they should be taken with a great deal of Ease and Freedom: And for the

The Demonstration of the change of Contraste .

125 the readier Performance of them, I would advise you to stand before a Glass and move your Arms as I have directed, and if you have any Taste you will perceive your Faults, and by consequence mend.

THESE are the shortest and most easy Methods I can lay down to move the Arms with Grace and that Exactness required by Art. CHAP.

126

CHAP . VII. *Of the Manner of moving the Arms in the Courant Step and half Couplees backwards .*

AFTER a Person has used himself to move his Arms with a good Grace, to attain to move them with the Legs, he cannot make choice of any Steps more easy than the Courant Step or March, which is very flow in its Performance, and will use him to move his Legs and Arms together; therefore I have placed four Figures together which express the different Attitudes the Legs and Arms ought to be in.

FIRST you should remember the Manner of making the Courant Step, which is to sink and rise before you move the Foot forwards.

THE Body in this first Figure is refted on the right Foot in the fourth Position (1), the left Heel off the Floor (3), the Toes only down and by consequence ready to make a Step, the left Arm (4) opposite to the right Foot, and the right Arm

The first figure of the Attitude from whence the March or Corant Step is taken .

The Second Figure of the March or Courant Step .

127 Arm (5) extended, the Hand outwards (6); and the Writing forming a half Circle (7) is to shew the Courfe the Arm is to take.

TO begin this Step, the left Foot must be brought up to the Right, in which Approach turn the Elbow as represented by these Words, *The Turn of the Elbow from above downwards* , which forms the half Circle, and you trace the Turn which the Arm makes from above downwards, as these other Words, *The Turn of the Wrift* , shew the Movement of the right Wrift.

THE second Figure shews how low one ought to sink. The Body rests on the right Foot (2), the left Foot off the Ground (3), both the Heels close together, and the Arms turned downwards (4) of equal Height. Now to perform all these Movements with Ease, one should take particular Notice of these different Figures, and observe their Situations, which will give a thorough Knowledge of the Movements of the Legs and Arms.

THE third Figure shews how to rise after having sunk, (which one may call in Equilibrium) the Body being refted on the Toes of the right Foot (3), the left Leg extended as well as the Right with its Foot off the Ground (4), and the Hands open (5). THE

128

THE Fourth is designed to shew the Opposition to the left Foot making a Step forwards, to the which sliding in the fourth Position the right Arm forms its Contraft, the Step and Movement of the Arms ending together.

BUT as one cannot be too careful in moving the Arms in Dancing, and as all depends on the Beginning, I beg Attention to this Figure, in which the right Arm (6) is oppofed to the left Foot (7) which is placed before; the right Arm (8) extended and drawn back as well as the Shoulder, which makes the Oppofition just and according to Rule.

THOUGH I have given fo ample a Demonftration of thefe four different Figures for the better underftanding of them and their different Movements, yet when you come to put them in Practice, you muft underftand that the Representation of thefe four Figures is contained in one Step, and their Actions follow one another in its Extent. But to learn and practife them with one Foot as well as the other, I would advife you to begin at the Bottom of the Room, and when at the Top to make them backwards, obferving after you have finifhed your laft Step to reft the Body on the hinder Foot, and make half Coupees backwards after the following Manner. SUPPOSING

The fourth Figure Representing the Contraste

129

SUPPOSING then your laft March to be made with the right Foot, the Left remains before, therefore you fink on your left Foot, (as faid in the Manner of making half Coupees) and as you take your Sink, the oppofite Arm makes its half Circle *from above downwards* , and that which was extended returns *from below upwards* , which makes the Oppofition. You fhould alfo obferve, that in going backwards 'tis the fame Arm and Foot that moves and forms the Oppofition: For Example; if the right Foot makes the half Coupee, the right Arm comes forwards *from below upwards* .

THERE are feveral different Steps formed in the Courant Step: You even have Marches made fideways; but as thefe Steps are open, in that they are taken commonly from the third Pofition to the Second, which is an open Pofition, and by consequence requires no Oppofition; the Arms being open in this Step, a flight Movement must be made of both, and alfo of the Wrifts *from below upwards* : For Example; the Arms being open, and the

Hands turned as represented by the first Figure just before, in sinking they must be turned downwards, and in rising and finishing the Step a little Motion of the Elbow and Wrist *from below upwards* , which brings them again into their former Situation. S CHAP.

130

CHAP . VIII. Of the Manner of moving the Arms with the Boree Step or Fleurets .

AFTER having used my Endeavours to give you a clear Understanding of the different Movements of the Arms, as well for the Wrist and Elbow as the Shoulder, having made you sensible at the same Time of the Opposition or Contrast of the Leg and Arm, I have nothing more to do than to show the Manner of rendering them agreeable to each Step, by instructing you only in the Oppositions or Contrasts you ought to observe, without repeating the Method in which they ought to be done, having in my Opinion said enough of that: Therefore I shall begin with the Boree Step forwards.

IF you make your Boree Step forwards with the right Leg, the Change of the Arms should be made after this Manner; the right Arm which is opposite to the left Foot, should be extended at the Time you take your Sink, and the left Arm turns downwards at the same Time to come up bent before you while the right Foot moves forwards for the Body to rise upon it, which makes the Opposition of the left Arm to the right Foot. As to the two Steps which follow after and form the Boree Step, you must not change the Arms in them since there is but one Opposition in this Step.

FOR those made backwards the same Rule is to be observed as in the half Coupees, that is to say, if you make your Boree with the right Foot, in taking your half Coupee backwards the right Arm ought to bend, in that the Opposition is only regarded before: Therefore let this be a general Rule, that when a Step is made backwards with one Foot, the Arm of the same Side makes the Contrast.

IN regard to the Boree Step before and behind, if you take it with the right Leg going from the Left, in crossing your right Foot the left Arm comes in Opposition, and the Right is

extended: But at the fecond Step of the Boree, which is with the left Foot, and which you fet fideways in the fecond Pofition, while the left Arm opens and when you draw the right Foot behind, which makes the third Step of your Boree, the right Arm bends in Oppofition to the left Foot before, which produces two Oppofitions in this Step, but fometimes they are not both made becaufe of the Connexion of another Step that follows, and which alters the Rule; for it may happen that you may be obliged to bend both Arms to make the following Step, then 'tis the Mafter's Bufinefs to inſtruct you. S 2 WHERE

132

WHERE they are made in turning, the fame Rules are to be obſerved.

As to the incloſed Borne there's a Neceſſity for two Oppofition, viz . one at the Beginning to make your half Coupee, and the other at the laſt Step you make: For Example; you begin your Step with the right Foot, and you fet it down as faid in the Manner of making it in the fourth Pofition backwards, which obliges you to bend the right Arm to make the Contraſt to the left Foot before; but you are no fonner raifed on the right Foot than the left Leg ſteps behind the Right in the third Pofition, and you reſt a ſmall Time on the Toes of both Feet, the Legs extended both together without changing the Arms; and when you flide the right Foot before, which is the laſt Step of your Boree, the right Arm is extended back fhading the Shoulder, and the left Arm bends before in Oppofition to the right Foot.

THERE is another fort of Boree which is made on the Spot, and to the Prefence; but as this Step is open at the Beginning it is not imitated by the Arms: For Example; you take your half Coupee with the right Foot fideways in the fecond Pofition, and as both your Arms are open, you bend both Wrifts, making a whole Turn *from above downwards* : I call it a whole Tune becaufe the Hands return above as they were; but at the fecond Step which you make fideways, ways, 133 as faid in the Manner of making it, in drawing the other Foot behind which makes the third Step, you bend the Arm of the fame Side of the Foot you draw behind, which makes the Contraſt to the Foot before:

THERE is a Manner of moving the Arms in this Step different from the rest, because in the others you oppose the Arm to the Foot at the Beginning, but in this at the last Step.

It is performed still after another Manner sideways facing the Shoulder, of which sort of Step there are two in the first Strain of the *Louvre*, in the *Bretagne*, the new *Forlanne*, and many others, in which the Opposition is only made at the End of the Step: For Example; you have the left Foot before, and the right Arm opposed, you make your half Coupee sinking on the left Foot, and rise on the Right, which in the Time the Arm is extending gives you the Liberty of facing the Body or turning a little sideways, and the left Foot, being set behind, you rest on the Toes of both; then you slide the right Foot before in the fourth Position, the left Arms bending at the same Time, and moving also forwards in Opposition to the right Leg.

THERE are also others called quick Borees, or Borees of two Movements; which Step is made before and sideways: As to the Arms there is but one Opposition, in which if 134 if you move with the right Foot, 'tis the left Arm that bends before; and when you make the last Step of this same Boree, which is a half Bound, the left Arm is extended, so that both Arms are open: But when you make it sideways 'tis somewhat different in this, that if you make your half Coupee with the right Foot crossing it before the Left, the left Arm comes in Opposition and extends itself presently at the second and third Step; and when you draw the right Foot behind, in falling upon the Left for a fourth Step (which is a kind of falling Step) both Arms which are extended fall and rise again, which finishes the Action of the Arms in this Step. CHAP.

135

CHAP . IX. Of the Manner of moving the Arms with different Sorts of Coupees .

As the Arms are used with several sorts of Coupees according to the Connexion of the Steps of which the Dance is composed, I shall describe them and begin with those made forwards.

SUPPOSING you were to make a Coupee forwards with the right Leg, by consequence you should have the left Leg before, and the right Arm opposed; then in sinking for your half Coupee you extend that Arm, turning it *from below upwards*, without bending the Left; but when you slide the left Foot before, which forms the second Part of your Coupees, that right Arm bends before and makes a just Contrast of the Arm and Leg.

THERE are others in which the Foot is moved sideways on the Toes without resting the Body thereon; for having then extended one Arm to your half Coupee, you leave them both open as represented by the first Figure, which shows the Height the Arms ought to be held at; for when you are in the second Position there's no Contrast unless you have a Step in turning to make afterwards, which is very rare, since we ought to turn from the first or fourth Position.

OTHERS end with an Opening of the Leg, where you ought to observe the same Thing in the half Coupee, which is to extend the Arm of the same Side with the Leg with which you make the half Coupee; yet neither are to make any Motion during the Opening of the Leg.

THERE are others taken before, that is, having extended the Arm in making the half Coupee, you move it with the same Foot as you are to make a Turn, because this Arm ought to be a Guide or Balance for you to turn; therefore 'tis a general Rule, if you are to turn on the right Side, to bend the right Arm, because it extends afterwards, and by its Motion gives the Body a Liberty of turning; and the same when you turn on the left Side. FOR

THE Coupee backwards is different in that it requires two Opposition; viz. one in sinking for your half Coupee, supposing it to be made with the right Foot, 'tis the right Arm that opposes and replaces itself at the same Time: The other Opposition is when the left Foot steps backwards, the left Arm comes forwards, and is in Opposition to the other Foot before. FOR

FOR those made sideways, if you begin them with the right Foot you may make an Opposition with the left Arm in making your half Coupee, and extending it again at the second Step which is open.

FOR my Part I think one may make a Movement of the two Wrists in this Coupee, which seems to me the most easy.

THERE are some made before and finished behind, the Manner of which is singular in this; if you make a half Coupee forwards with the right Foot, in rising the Left is brought up to the Right, making a Beat behind, and returns to the Place it was in before in the fourth Position behind, which makes the Coupee entire in this Step, by making the half Coupee with the right Foot, where the left Arm comes in Opposition to the right Leg; and to distinguish it better, the right Shoulder is shaded, and its Arm drawn back, which makes the Body free and graceful: For those that are made forwards, and with a Beat at the second Step, one ought to make no Movement of the Arms at the Time of the Beat, because this Step is only to show the Freedom of the Legs without disordering the upper Part of the Body. T CHAP.

138

CHAP . X. *Of the Manner of moving the Arms with Couplees of Motion .*

I HAVE divided these Couplees from the others to avoid Confusion, and to show all that Grace they ought to have. This Step is made before and sideways; but as I would follow in this Plan what I proposed, which was to begin always with the most easy, I shall begin with those made forwards.

THEREFORE when you take your first Step, which is a half Coupee well rested upon, at that Time you let both Arms turn a little downwards, and make a half Movement with the Wrists and Elbows, beginning *from below upwards* ; which ought to be attended with a small Inclination of the Body and Head imperceptibly and without Affectation; but when you

take your fecond Movement which is a falling Bound, in beginning your Sink your Arms extend and at the fame Instant have a little Motion from the Shoulder in falling, and in rifting the Body recovers as well as the Head, which ought 139 ought to be held a little back, which gives a majeftick Air, and makes a perfect Union of the Movement both of the Legs and Arms as well as the Head and Body.

AS to thofe made fideways, though the Movements of the Arms are taken a little after the fame Manner, there are neverthelefs fame little Obfervations to be made that are fomewhat different; viz . when you take your half Coupee, (let it be with the right Foot) as it crofses before the Left in the fifth Pofition, it obliges you to ufe your felf to the Rule of Oppofition, to fhade the right Shoulder a little and to let the Left come a little forwards, which by confequence makes that fort of Oppofition to the right Foot without interrupting you from making thefe Movements of the Arms *from below upwards* ; but lower them a little in taking your fecond Movement and raife them in finifhing, and alfo make a fmall Inclination of the Body and Head, obferving if you go from the right the Head fhould be half turned that Way.

ALL thefe Obfervations have a wonderful Effect in Dancing, and fhew both Life and Judgment. T2 CHAP.

140

CHAP . XI. *Of the Manner of moving the Arms with the falling Step and Gaillard.*

AS I have in the firft Part demonftrated the falling Step and Gaillard, which being compofed of many other Steps and Movements, give me leave therefore to explain the Manner of moving the Arms agreeable to thofe different Steps: For Example; if tis only a falling Step, fuch as I have defcribed in the Manner of making them, you muft begin with rifting on the Toes, and the Arms difpofed as reprefented by the Figure at the Beginning of this fecond Part; therefore when the Foot is drawn behind falling, the Arms though extended fall, which is performed by the Motion of the Shoulders, which extend themfelves letting the Arms

fall, and raising them again instantly: By that you see the Conformity between the Legs and Arms, since at the Time the Foot is drawn behind and the Knees bend as if your Strength failed you, (which makes the falling Step) the Arms also fall, and rise again when you have made your second 141 second Step, which finishes the falling Step, and is a half Bound: So that in this Step the Arms fall and rise again only by the Motion of the Shoulder.

IN the Gaillard Step they must be moved differently, in that it begins with a Clofe, therefore the Arms are turned downwards before you sink, then you bring them together, and the Wrists are half bent, turning *from below upwards* : But when you make your second Step sideways in the second Position, your Arms in returning turning *from above downwards* , extend to their former Situation: So when you rise on the Foot with which you step sideways to draw the other afterwards behind, the Arms have the same Motion as I have mentioned in the falling Step, which is to fall and rise again.

THERE is besides another Step made forwards very like a Gaillard, which I have heard called the Siffonne de Chaconne: In this as it is made forwards you oppose an Arm to the contrary Foot; but as I have already told you that this Step begins by a closed Step, therefore if you make it with the right Foot before, the left Arm must be in Contraft before, turning *from below upwards* : For Example; in taking the Movement for the closed Step the right Arm which was before extends turning downwards, and at the same Time the Left does the same, and comes in Opposition to the right Leg, j 142 Leg, which is inclosed before the Left; but this Inclosure is no sooner made than the right Foot slides into the fourth Position, and in sliding the Body and Head make a little Motion, and recover on rising on this right Foot, and the left Arm extends; then both Arms remain in that their Situation without making any Movement during the two chased Bounds which compleats this Step. CHAP

The attitude from whence the Pirovette is taken .

143

CHAP . XII. Of the Manner of moving the Arms with Pirouettes .

THOUGH the Pirouett is one of thofe Steps which are made on the Spot, and feems to require no great Manner, yet there's a Neceffity for as great an Application as to other Steps, and this is what I think makes Dancing so extenfive, fince a great many Graces arife from thofe Steps which feem to us the moft eafy. This Step is commonly preceded by another Step which makes a Preparation for that which is to follow, as a Coupee: For Example; the Pointing the Toes, or an opening of the Leg, which ends with the Leg off the Ground, prepare for the making a Pirouett, therefore I will fhew how to move the Arms; and that you may be the more intelligibly informed, I have drawn this Figure, which expreffes the moft effential Parts, by which you may comprehend more eafily the Movements the Arms ought to make.

THIS Figure is refted on the right Foot(1), the left Leg off the Floor (2), the right Arm extended (3), the left Arm bent (4), and the Head turned to the Left (5). BUT

144

BUT when you fink on the right Foot, and the Left croffes at the fame Time (as I have already taught the Manner) in rifing on the Toes the Arm extends with a Turn of the Elbow and Wrift, as thefe Words exprefs, *The whole Turn of the Arm* , which attends the Body in its turning, making an eafy and intire Turn of the Arm *from below upwards* , and returning in the fame Attitude as the Figure.

YOU ought alfo to obferve that your Head be very upright to preferve the Body in its Poize or Balance, becaufe it fhould turn on one Foot as on a Pivot, and is what I have endeavoured to exprefs in my Figure, by placing it perpendicularly on one Foot looking at the Left to move it with that Juftnefs and Eafe which the Action requires.

THERE are fome Pirouetts made with a Spring, in which the Arms move much the fame, expect that they imitate the Legs a little in their Motion by moving more quick at the Spring and extending with more Life, which makes it more eafy for the Body to turn on the fame Side that the Arm extends on.

HOWEVER though these Movements are made with a Spring they ought to be well governed; for this Step being made in turning, or to speak properly, on the Spot, if you should spring too high it would throw the Body out of its Poize by the efforts you would be obliged to make to rife. Besides, Ball Dances require only graceful and easy Movements.

145

CHAP . XIII. Of the Manner of moving the Arms with Ballances .

A BALLANCE is one of the most easy Steps made in Dancing, and to which the most Grace may be given. It falls in with any time, and always produces a good Effect; but as I have taught it before in different Ways, I shall shew the Manner of moving the Arms with it.

THEREFORE when you make your first Step in the second Position (this Step being made after another Step, to which you are to have an Arm opposite) the Arm which is opposed before extends *from above downwards* , and the other Arm which is extended makes a final Motion of the Wrist *from above downwards* ; for you must endeavour when you make a Movement with one Arm, to make a small Motion with the other that is extended to bear it Company; for it is from these little Things that that Grace and Delicacy which I have already mentioned arises. U AS

146

AS to the other Ballances which are made before in the fourth Position, if you begin with the right Foot, the right Arm which is before extends taking its Movement *from above downwards* , and the left Arm turning down bends and opposes the right Foot in returning *from below upwards* , which is the common Movement: But at the second half Coupee the Head turns a little to the Right, then inclines easily, and rises again agreeable to this Step; for at the Time you rise on the left Foot the Head rises also and shews a perfect Harmony. CHAP.

147

CHAP . XIV. Of the Manner of moving the Arms with the Siffonne Step .

HAVING given the moft eafy Explanation of making this Step, I come now to teach how to move the Arms with that Grace that fhould attend it as this Step fucceeds another, and every Step hath its Contraft.

SUPPOSING the left Foot before, by confequence the right Arm fhould be oppofite: Then in taking your firft Movement the Right also makes at the fame Time its Movement *from above downwards*, and the Left at that Infant turns down and bends, coming in Oppofition to the right Foot, which croffes before the Left, and on which you make a fecond Hop without changing the Oppofition of the left Arm, fince this fecond Hop is made on the right Foot which is before, and the Arm is in Contraft to the Foot.

I have told you alfo that it is made after another Manner on the Spot, thus: To fall at the firft Spring on both Feet; at the Second to rife on the hinder Foot, which makes no Alteration in the Arms, the right Foot being before, and the Oppofition juft. U 2 FOR

148

FOR thofe made in turning, the oppofite Arm ought to be bent in the Turn, as you'll find in feveral Ball Dances: For Example; in *le Maria* at the End of the firft Strain, where there are two Contretems fideways on the right Foot, the left Arm is in Contraft, which in extending fhews by its Movement the half Turn to the Left; but as the right Foot croffes behind, the right Arm bends in Contraft to the left Foot before.

'TIS a general Rule in Steps that turn, that the Arm of the Side on which you turn gives the Liberty; for by its Motion it obliges the Body to turn on the Side it extends.

As to thofe made backwards, the fame Rule ferves as in other Steps backwards, viz . the fame Arm and the fame Leg move.

I would willingly advife thofe who are defirous of moving their Arms with Freedom, to practife many of thefe Steps with their Arms; for as the Steps give an Activity to the Body, they alfo give a Freedom to the Arms. CHAP.

149

CHAP . XV. *Of the Manner of moving the Arms with the Rigaudon Step and Bounds .*

THE Arms in this Step are the leaft troublefome, and the Reafon is eafy to be apprehended, as I fhall explain in few Words: This Step is made on the Spot, and has no Movements in it that require a great deal of Strength; for properly fpeaking 'tis but a Play of the Inftep which engages the other joints to make fome Motion: Therefore in the Arms the Wrifts only move, *viz . once from below upwards , and again from above downwards .*

FIRST when you fink on both Legs to raife the right Foot; in this Movement you turn both Wrifts *from above downwards ,* and extend them rifing: But when you fink on both Feet to make your laft Spring, you bend both Wrifts raifing them *from below upwards ,* which makes a Harmony betwixt the Legs and Arms.

IN this Step there's this Remark to be made, that there's a ftrict Relation between the Wrifts and Infteps, fince they are the only Joints that bend. BOUNDS

150

BOUNDS are alfo Steps made by the Inftep, therefore no other Joints move but the Wrifts: For Example; you make a Bound with the right Foot and one with the Left, fo that you make two together to a Barr of double Time: So that beginning with the Right you make only a fmall Motion with the Wrifts *from above below ,* and the Arms remain extended in the Courfe of the fecond Step; but as thefe two Steps are made together, and are but flight Movements, the Arms by confequence ought not to be diforder'd.

'TIS the fame Thing with the Arms when you make Bounds backwards, obferving only to take the Movements with Eafe, and not to diforder the upper Part of the Body. CHAP.

CHAP . XVI. *Of the Manner of moving the Arms with the Contretems of the Gavotte .*

THIS is one of the principal Steps in Dancing, as well for its Antiquity as the different Manners after which it is performed; for it is made fometimes before and behind, fometimes fideways and in turning: In fhort, in whatever Time 'tis ufed 'tis introduced with Eafe, and, enlivens the Dance by its fpringing Motion and Variation.

I fhall begin with thofe made forwards as the moft eafy, and fuppofe it to be made with the right Foot, by confequence the Left muft be foremof in the fourth Pofition; therefore the right Arm ought to be oppofite, for then in finking on the left Foot to fpring upon it, the right Arm at the fame Time extends in turning *from above below* , and the Wrift of the left Arms bends alfo *from above downwards* : But thefe three Movements ought to be taken equally together, that is to fay, when you fink on the left Foot, the right Arm by confequence makes its Movement that Infant. TO

TO make them backwards the Arms and Legs move the fame: But for thofe fideways they are made different both with the Legs and Arms; and as I have demonftrated the Steps in the firft Part both by Difcourfe and Figures, I think my felf obliged to place three Figures here together to fhew the different Steps, and the Movements of the Arms in the Extent of this Step; viz, when you have both Feet in the fecond Pofition, and the Body refted on both Legs as reprefented by this firft Figure in which both Arms are extended, and thefe Words engraved to each, *The Courfe of the Arms* , to fhew from what Situation the Arms ought to bend.

WHEN the Movement of the Contretems is taken, the Head as this fecond Figure reprefents is upright, the Body refted on both Legs, the Knees bent, and the Wafte fteady; but in rifing with the Hop you fall on the left Foot, and your Arms extend by the Turn

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expressed by these Words, *The Turn of the Arms from above downwards* , engraved about both, to show that the Arms should move together.

THIS third Figure is to show how the Arms ought to be extended after the Hop, and to remind you that the right Leg be extended sideways when you hop on the Left, as I have taught in the first Part; afterwards you step across with it behind the Left in the fifth Position, and step again with the Left

The first attitude of the Contretems going to the Left .

The second Attitude of the Contretems sideways

The third attitude after the Hop .

153 Left in the second Position; but while these Steps are making the Arms remain extended without any Contract.

AS to the Head it ought to turn when you rise a little towards that Side on which you are going; though this is a Rule not always to be observed, for if you dance with any Body, and make these Contretems in passing before one another, you must both look at each other. So when I said the Head must be held very upright, I did not mean that it should not move, but that it should not be stiff and affected. X CHAP.

154

CHAP . XVII. Of the Manner of moving the Arms with the open Contretems or Chaconne .

THE Contretems *de Chaconne* is taken from the third or fourth Position, as explained in the first Part, therefore it requires a Contract; and for this Reason if the left Leg is before, the right Arm falls in Opposition; and having the Body in this Attitude rested on the left Leg, you must sink upon it and hop, extending the right Arm; then set the right Foot aside in the second Position in going to the Right, and if you step with the left Foot behind in the Third,

which is your fecond Step, at the fame Time the left Arm bends *from below upwards* , which makes the Contraft to the right Foot before; but when you set the left Foot before the Right in the fifth Pofition, then the right Arm oppofes; Therefore in this Step there are two different Contrafts, which are owing no to one Step being made either before or behind, for the Arms at the Beginning muft be extended and make made no Contraft but at the laft Step, whereas in other Steps they are oppofed at the Beginning. CHAP.

155

CHAP . XVIII. Of the Manner of moving the Arms with the Contretems Balonnez .

THIS Contretems is a Step very gay as well as much ufed in Ball Dancing, and the Manner of moving the Arms not very troublefome, fince there is but one Oppofition required: Indeed there is but one Step, but that Step contains two Movements, as I have faid before, which render it brisk and lively.

IF you take it forwards, and have the Body refted on the left Foot, you sink on it raifing the Right, and the right Arm at that Infant turns *from above downwards* , and the Left comes *upwards* , which makes the Contraft to the Limb that moves before; but in falling on the Right for this fecond Movement, the Arms muft not be changed. You fhould alfo obferve in this Step to keep the Body back, and turn the Head a little to the Arm in Contraft.

BUT when you make this Step backwards, you muft follow the fame Rule as in other Steps; that is to fay, when X 2 you 156 you ftep with the right Leg back, as the left Arm was then in Contraft, you at the Time of making that Movement turn the left Arm *downwards* and bring up the Right, which makes that Change of the Arms that fhould be obferved in this Step.

AS to that made fideways it is different in that it requires no Contraft: For as its firft Movement is taken from the third or fifth Pofition, and at the next you fall into the Second, which has no Contraft, it is enough to make a little Motion with the Wrifts.

THESE are all the most agreeable Manners of moving the Arms with these different Steps.

157

CHAP . XIX. Of the different Manners of moving the Arms with all Sorts of Chaffees .

AFTER having laid down all the most easy Methods of making of Chaffees in Ball Dancing, it is also necessary to explain the Method of moving the Arms after several Manners.

I shall begin with those used in *le Maria* , which as being known to all the World, may be said to be one of the finest Dances ever seen.

THERE are of these Chaffees in the Beginning of the third Strain, where they are preceded by a Coupee; therefore in this Coupee you bend both Arms and extend them at the first Movement of the Chaffee: But at the Second which rises on the contrary Foot to the Leg which has drove the other, the same Arm of the Side with the Leg which rises bends, because commonly at the End of this Step there is a turning Step; and as I have said before in the Chapter of Pirouettes, the Arm makes it easy for the Body to turn on that Side on which it extends; and for this Reason this Opposition 158 Opposition is made: For if it was as it is in the *Allemande* , where several are made together, there would be no Contraft. 'Tis true there's no Motion of the Arms in the Chaffees of that Dance, because it is perfectly characterised.

THERE is another Manner of Chaffees in the *Louvre* , which are only chased Bounds, of which there are three made together, and contain in their three Movements the Time of one single Step: But one Contraft is sufficient for this Step, which begins at the first Movement, and continues during the two other Steps.

THEY are also made sideways, as I have observed in the first Part, of which there are two Figures which express the Movements. It's enough in this Step to have the Arms extended: For Example; if you take it returning to the left Side, the right Leg ought to rise to drive the Left, therefore the right Arm and Shoulder ought to rise more than the left

Arm and Shoulder, though both are extended, because the Arms in this Step serve for a Balance; but nevertheless there should be a little Action of the Wrists at the first Movement to prevent a Stiffness that would appear without form. I have also told you that there are other Chaffees, but as there are none of that sort used in Ball Dancing, I shall not speak of the Movement of the Arms. CHAP

159

CHAP . XX. *Of the Manner of moving the Arms with Sallies or Starting Steps .*

THIS sort of Step is particular in its Manner, and partakes, as I may say, on the falling Step, in that you rise on the Toes to begin it; but as I have shewn in my first Part how to make it, and I am now to teach the Movement of the Arms, I shall only say that when you begin, having the Feet in the fourth Position, and by consequence one Arm in Contraft, that Arm must then extend turning *downwards* , and the other come *upwards* ; but no Change must be made at the second Hop: Afterwards in making the Third which is a closed Step, let both Arms fall by your Side; then make a little Inclination with your Head, and raise it at the same Time with your Arms when you make another Step, as a Bounce, or such as the Dance requires; for this little Action, when made properly, gives a great Grace; but have a Care of Affectation.

I have not treated of the Motion of the Arms, with the Turns of the Leg and its Openings; for in these Actions the Arms as well as the Body should not stir. THERE

160

THERE are also other Steps in Dancing, of which I have made no Mention, having undertaken to treat in this Book only of the Manner of making all the principal Steps in Ball Dancing, and to lay down the most easy Methods of performing them with the Arms, that any Body may learn to dance with all the Judgment and Delicacy that this Exercise requires; and I flatter myself with Success.

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FINIS .